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MOVING PICTURE

World

FOUNDED IN 1907 BY J. P. CHALMERS

Loving Picture World
vol. 54,Pt.1 See index in Pt.2

Another Great Story of Marriage Problems---the Most Luxurious Picture DeMille Has Ever Made!
OPERA HOUSE
Jesse L. Lasky presents
Cecil B. DeMille's PRODUCTION
"Saturday Night"
By Jeanie Macpherson
A Paramount Picture

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 54. No. 1 JANUARY 7, 1922 Price 25 Cents

PRODUCING THE PICTURE is one thing—
PRODUCING THE PROFITS for the exhibitor with that picture is another.

LOCAL FEATURE PRODUCTIONS

made for exhibitors **THE TISDALE** way are a positive assurance of both **FINISHED PRODUCTION** and **BOX OFFICE SATISFACTION.**

An efficient organization of experts backed with ten years of specializing make **TISDALE** productions successful.

BIGGER BUSINESS THAN YOUR BIGGEST FEATURES BRING

THE COST TO YOU IS LESS THAN THE RENTAL OF A COMEDY

A fleet of camera Cars each fully equipped for utmost speed and efficiency.

A crew of Industrial experts **who know how**—man each car.

Spectacular action and powerful publicity put the picture over.

Made for Theatres in a Theatrical way.

Write for Booklet

THE TISDALE INDUSTRIAL FILM CORP.

804 South Wabash Ave., Chicago, Ill.

54709

Why I Show Paramount Pictures

By EDGAR F. KIRCHNER
Manager, Family Theatre,
Detroit, Mich.

SOME people have said to me that the Family Theatre, with its remarkable location, could have played to capacity business during those good old days with nothing but a music box as an attraction. Maybe they are right. The Family is situated right under the front windows of Detroit's city hall; it is the center of a fork of seven of the busiest streets in the nation and thousands of people are called past its door daily.

The Family Theatre during those good old times played just ordinary moving pictures. The people came and as long as they did, I didn't stop to analyze the picture market closely. It mattered little to me what brand of pictures we were showing, so long as the attendance figures held up—so we went merrily on our way, until—

—the business depression and hot weather slump hopped on us at the same time. Even our choice location was affected. People were hanging onto their money and bargaining closely for every purchase they made. It was then that I stopped to figure how to beat the hard times. I studied my booking sheets and talked with various exhibitors who were meeting with the same problem.

WAS there anything in the world that I could show that would stand an even chance of fighting the hard times? Someone asked: "Have you tried Paramount pictures?" and in reviewing the career of the Family Theatre I discovered that the house hadn't played a Paramount picture. I began to think the matter over. I realized that Paramount pictures were nationally advertised, that the people were familiar with them, and that they had a reputation for quality that certainly should bring an exhibitor a return on his investment if anything could.

I played my hunch and booked some Paramount pictures, and I firmly believe that it was one of the very best moves of my career. It was very noticeable in my receipts on the days I played Paramount, and I know for a fact that I have created a patronage at the Family that is a standing one through their use. My matinees are building up nicely and I have noticed a far different aspect in the class of people who come in.

Paramount pictures helped me beat the hard times bugaboo, and now that I have learned what they can do, I do not want to be caught without them again.

Here Are Some Current *Paramount Pictures*

CECIL B. DeMILLE'S "The Affairs of Anatol"
GLORIA SWANSON in ELINOR GLYN'S "The Great Moment"
"THE SHEIK," with Agnes Ayres and Rudolph Valentino, a GEORGE MELFORD Production
"GET-RICH-QUICK WALLINGFORD," a Cosmopolitan Production
GEORGE LOANE TUCKER'S "Ladies Must Live"
WALLACE REID, GLORIA SWANSON and ELLIOTT DEXTER in "Don't Tell Everything"
ELSIE FERGUSON in "Footlights"
WILLIAM deMILLE'S "Miss Lulu Bett" with Lois Wilson, Milton Sills, Theodore Roberts and Helen Ferguson
WILLIAM S. HART in "Travelin' On"
A WILLIAM S. HART Production
BETTY COMPSON in "The Law and the Woman"
CECIL B. DeMILLE'S "Fool's Paradise"
JACK HOLT in "The Call of the North"
THOMAS MEIGHAN in "A Prince There Was"
CECIL B. DeMILLE'S "Saturday Night"
ELSIE FERGUSON and WALLACE REID in "Forever," a GEORGE FITZMAURICE Production
BETTY COMPSON in "The Little Minister"
POLA NEGRI in "The Last Payment"
"MORAN OF THE LADY LETTY," with Dorothy Dalton. A GEORGE MELFORD Production
GEORGE FITZMAURICE'S "Three Live Ghosts"

FAMOUS PLAYERS LASKY CORPORATION

A Sizzling Novelty Knockout!

What a Day for Your House!

Here's something new in comedies, something that the whole country will be talking about.

The most original story and the funniest situations that have ever been put into five reels.

It isn't slapstick and it isn't burlesque; it's a kind of comedy there isn't any name for, because it's an absolute novelty.

Every day you show it will be a glorious day for your box-office!

Jesse L. Lasky presents

"ONE GLORIOUS DAY"

with

Will Rogers and Lila Lee

By Walter Woods and A. B. Barringer

— Directed by —
— James Cruze —
— Scenario by —
— Walter Woods —

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

LARRY SEMON IN "THE SAWMILL"

This new Larry Semon Comedy is like other Larry Semon Comedies in just two particulars:

1. It was written and directed by Larry Semon.

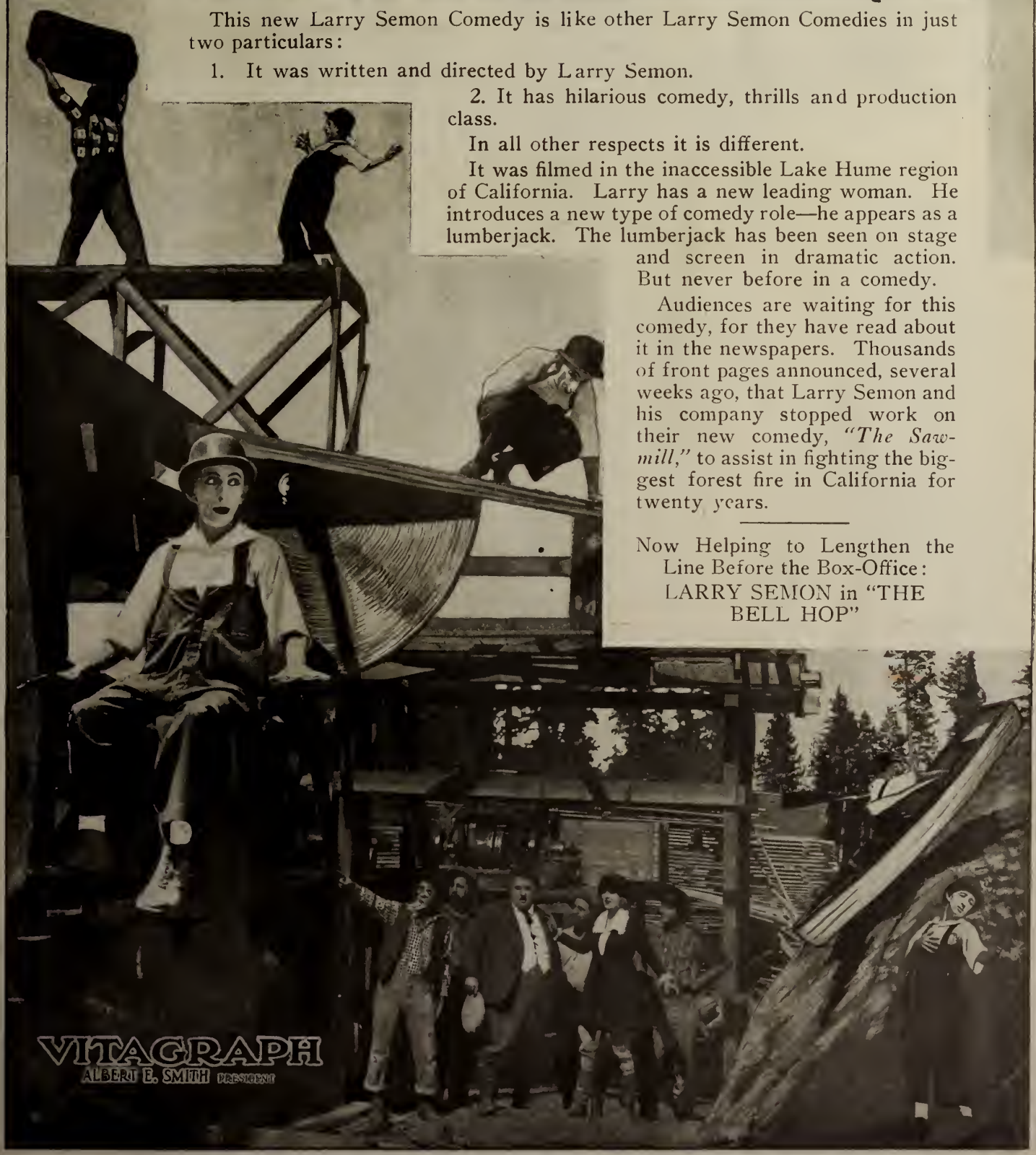
2. It has hilarious comedy, thrills and production class.

In all other respects it is different.

It was filmed in the inaccessible Lake Hume region of California. Larry has a new leading woman. He introduces a new type of comedy role—he appears as a lumberjack. The lumberjack has been seen on stage and screen in dramatic action. But never before in a comedy.

Audiences are waiting for this comedy, for they have read about it in the newspapers. Thousands of front pages announced, several weeks ago, that Larry Semon and his company stopped work on their new comedy, *"The Sawmill,"* to assist in fighting the biggest forest fire in California for twenty years.

Now Helping to Lengthen the Line Before the Box-Office:
LARRY SEMON in "THE BELL HOP"



VITAGRAPH
ALBERT E. SMITH PRESIDENT

Goldwyn's
sensation

Theo

Chicago

"The splendors of the Byzantine Empire, the stupendous cast of 25,000 people, the terrific rain of climaxes, the under current of frenzied love tragedy will lift the jaded movie fan out of his lethargy into the seventh heaven of attention."
—*Herald Examiner*

Boston

"It is a picture that will live as one of the great spectacles of motion picture art. There is a gorgeousness of pageantry which surpasses anything that has ever been shown."
—*Boston Globe*

The greatest motion picture the

dora

Sardou's immortal romance

Produced by
Unione Cinematografica Italiana

New York
"Collect all your 'Ohs!' your 'Ahs!' and your interjections of acute gaspology and prepare to utter them when you see 'Theodora' at the Astor Theatre. It was a perpetual feast for the eye." —*Alan Dale in N. Y. American*

Cleveland
"One cannot over-praise this film; in fact, cannot adequately describe or criticise it. It is beyond anything that is expected from producers of films for years to come." —*Archie Bell, Cleveland News*

Detroit
"And if it cost three million dollars to achieve the amazing succession of trip-hammer punches such as one sees in this production, all I can say is that it looks like a full money's worth." —*Detroit Journal*

Pittsburgh
"Gorgeous is a word frequently used by those who would describe dramatic scenes whose magnificence has pleased. The word is much too weak to adequately fit the settings of this production." —*Chronicle Telegraph*

world has ever known!

URBAN
POPULAR
CLASSICS

KINETO
COMPANY
of
AMERICA
INC.

NINE WEEKS ON BROADWAY

URBAN POPULAR CLASSICS

Such a reel as "NATURE'S BABIES" which has been playing nine weeks on Broadway, illustrates the supreme drawing power of the KINETO product.

The same measure of high quality, absorbing interest and instructional value are in all the URBAN POPULAR CLASSICS.

Features in Themselves

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INCORPORATED

71 W. Twenty-Third St. New York City

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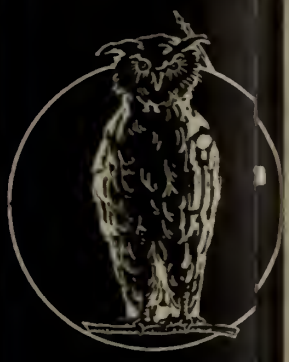
POPULAR
CLASSICS



KINETO
COMPANY
of
AMERICA
INC.

SELZNICK
REG. U.S. PAT. OFF.
PICTURES
Joseph M Schenck
presents
NORMA
TALMADGE
in a remarkable revival
of her famous success
"DE LUXE
ANNIE"
From the play by Edward Clark
Directed by Roland West

"Mystery Melodrama teeming with suspense"

MYSTERY MELODRAMA TEEMING WITH SUSPENSE

Melodrama, the Irving V. Willat production "Fifty Candles," proves beyond a doubt, need not be "old timey" in order to contain the same thrills, excitement and intensity which marked the cheaper class of spoken drama twenty years ago. Especially when incorporated in a thoroughly modern constructed photoplay. "Fifty Candles" is melodrama, unadulterated, but equally rejuvenated, veneered with some extremely artistic touches, making as good photoplay of the kind as is usually seen. It embodies the same sort of mystery plot development as was identified with such old popular plays as "Across the Pacific," when melodrama bordered upon tragedy, but came out smiling with a "kick" at the finish. If they like substantial melodrama, enjoy being mystified, let "Fifty Candles" light your theatre entrance in incandescents; it is bound to ignite favorable comment.
Motion Picture News.

An IRVIN V. WILLAT Production

From the Saturday Evening Post Story by EARL DERR BIGGERS

FIFTY CANDLES

Featuring Marjorie Daw, Bertram Grassby and Dorothy Sibley
Produced by Willat Productions Inc. C.A.Willat, Pres.

HODKINSON PICTURES

HODKINSON PICTURES DISTRIBUTED THROUGH HODKINSON EXCHANGES

Featuring
Hobart Bosworth
with
Robert McKim
Elinor Fair
Freeman Wood
Baby Muriel

Every One a Box-Office Drawing Card

Five of the best-known players of the screen pre-determine the box office success of "White Hands"—the mighty drama of white heat passion, and the greatest story C. Gardner Sullivan ever wrote.

Thrilling fight scenes that make you edge up in your chair; a helpless woman in a squalid settlement among a band of heartless men; a villainous dive keeper; a red-blooded hero, and a toddling bit of human drift-wood to bring happiness to all.

Such a picture! And such a title for sure-fire exploitation. Man—you never had a better chance to start off the New Year with a picture that will pack 'em in and make 'em yell for more.

See it today! It's a clean-up!

Executive Offices	1540 Broadway, New York	Film Bldg., 17th and Main Sts.	Kansas City
Atlanta	146 Marietta St.	838 South Olive St.	Los Angeles
Boston	19 Piedmont St.	16 North Fourth St.	Minneapolis
Buffalo	257 Franklin St.	729 Seventh Avenue	New York City
Cleveland	607 Film Exchange Bldg.	1235 Vine St.	Philadelphia
Chicago	804 South Wabash Ave.	1201 Liberty Ave.	Pittsburgh
Cincinnati	Pioneer St. and Broadway	284 Turk St.	San Francisco
Dallas	1913 Commerce St.	2024 Third Ave.	Seattle
Denver	1714 Broadway	3617 Washington Ave.	St. Louis
Detroit	143 East Elizabeth St.	525 Thirteenth St., N. W.	Washington

SALES-SERVICE EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

WEST COAST PRODUCTION HEADQUARTERS, 6411 HOLLYWOOD BOULEVARD, LOS ANGELES

WHITE HANDS

Mr. Richardson—You said something!

"An achievement in motion picture production. A picture of tremendous drawing power and appeal. Ninety per cent. will say it is the greatest picture they have ever seen. The other ten will say that it is wonderful. And it is both. Advertising matter excellent especially herald, which is great. Universal should be congratulated on this 'Jewel,' which should prove a jewel to every live exhibitor."

ARTHUR RICHARDSON,
Strand Theatre,
Schroon Lake, N. Y.

—and every exhibitor who has played it says the same

CARL LAEMMLE
presents Stuart Paton's
UNIVERSAL-JEWEL
Triumph from the Famous novel by C.B. Kelland

"CONFLICT"

Starring

PRISCILLA DEAN

ARTHUR JAMES
Editor-in-Chief

MOVING PICTURE World

JANUARY 7
1 9 2 2

Barnacles Cost Money

WHEN barnacles first attach themselves to a ship they are small and inconspicuous. Once they affix themselves firmly they begin to grow and they increase their capacity for nourishment as they wax fatter. The bigger they grow the more they impede the progress of the ship, but the barnacles are concerned with themselves first, last and all the time. The ship is only an incidental base from which to operate and thrive.

The barnacles of a political censorship affixed themselves to the moving picture ship in New York State during last Summer. They were small and they were at first contented with the nourishment provided. Now they are growing fatter and they need more nourishment if they are to grow great enough to impede the progress of the screen ship.

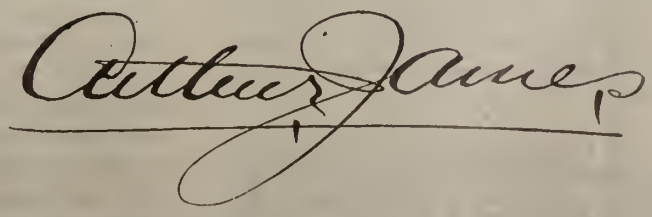
Last Summer the sum of $70,000 seemed enough to support the three political barnacles and the small barnacles surrounding them. Now comes an announcement from Barnacle Levinson, who already receives $7,500 a year for looking solemnly at moving pictures and saying "that's good" or "that's bad." Barnacle Levinson says the censors need more money as their experience has made them see the necessity for it.

In order to seem very important, Barnacle Levinson says that he or his associates will ask for more legislation especially directed against "unpatriotic" pictures. He admits he has no problem in the matter of unpatriotic pictures because so far as can be seen there aren't any. But—it's just as well to have more legislation and have a talking point.

The Barnacle also says that pictures are better now than before and intimates that censorship has made them so. He overlooks, possibly because it is very convenient to do so, the program for better pictures which was inaugurated months and months before censorship and in response to the public demand for the best. This program has borne fruit and the censors had nothing to do with it.

The Barnacles have yet to make one really intelligent suggestion that was constructive and new, and the industry knows this if the Barnacles do not. Our recommendation to the next legislature is to scrape the barnacles off the bottom of the ship and save the State and the industry much money and many hardships.

Of course, this is rough on the censors and their fat salaries, but we believe the ship of State and the ship of the screen are more important than the barnacles.



High Spots in the Week's News

TAKING it all in all, the pospects for 1922 are very bright. There are certain localities where an increase in business in the near future doesn't look probable, and there are places where it seems as though exhibitors are unduly pessimistic, but, generally speaking, film folk have good reason for being optimistic. The proof of the assertion is found in Moving Picture World this week, our correspondents having sent in valuable reports on what exhibitors anticipate during the New Year. Don't miss 'em.

* * *

War over film import duty is renewed at Washington, D. C., with the producers battling the Actors' Equity Association in an attempt to get lower rates, and the raw stock manufacturers holding opposite views.

* * *

Film manufacturers file a new brief requesting a still higher import duty on raw stock. They argue its necessary because of fluctuation in the exchange rate and a further evidence in lower production costs abroad.

* * *

Yes, it looks like a big time, does the annual convention of the M. P. T. O. of New York State, scheduled for February 14 at Albany. Elaborate preparations are being made and thousands of people are sure to attend the ball.

* * *

Remember! On January 1 the tax on theatre passes and that on 10-cent admissions is removed.

* * *

How's this for a New Year resolution? Watterson R. Rothacker resolves to each day give somebody a better understanding of our great industry, whether the person is a street car conductor, banker or preacher. Why not follow suit?

* * *

Government report shows that a trust controls 350 out of the 600 regular picture theatres in Japan. Tokyo's fifty play annually to over 10,000,000 persons, while twenty legitimate houses, with much larger seating capacities, play to only half that number. American cameras are popular but the cheaper—and very poor—Japanese projection machines are preferred because of their cheapness.

* * *

Do you know what the chief bar to production in India is? It's wanton waste, says our correspondent. Another drawback is ignorance and an unwillingness to listen to advice. Hence that country's films lack a broad appeal.

* * *

The hatchet has been buried! Albany exhibitors and exchangemen have formed a joint board of arbitration to settle differences. It will meet weekly.

* * *

Four thousand theatres and two more stars guarantee their support to the Screen Artists Guild in its effort to bring about direct relations between studios and theatres. The snowball seems to be under way.

* * *

Not so good! Government statistics show that our film exports to the United Kingdom decreased considerably during the first nine months of 1921. Perhaps block booking has something to do with it.

* * *

Jesse L. Lasky, representing the Elwood Amusement Corporation, charges First National with infringing on "Sumurun" in presenting "One Arabian Night." The suit also involves the Strand Theatre and David P. Howells, Inc.

* * *

Alice Brady's Japanese chauffeur dies as a result of the auto accident in which the actress was slightly but painfully injured.

* * *

Picture companies incorporating during the week in New York State have a total capitalization of $1,635,000. They're twelve in all.

* * *

When it comes to the interpretation in photoplays of youthful romances young actors and actresses are required, declared Abraham Lehr, Goldwyn production head. Which is good news for thousands of aspiring youths and maidens.

* * *

A credit to the picture industry is George J. Schade of Sandusky, Ohio, who is blessed with the facility of making friends. His latest philanthropy is the gift of 10 per cent. of his picture theatre receipts to the poor. Is it any wonder the people have elected him a city commissioner?

* * *

Henpecked husbands will rejoice to hear the message Joe Fisher brings from Singapore: "The feminine screen star does not begin to have the following of the strong man type." The general manager of Middle East Films, Ltd., occupied his time here buying 500 features and many short subjects. He says business is picking up over there.

* * *

Carl Laemmle originates a new stunt in asking for bids on "Foolish Wives," leaving it to eight salesmen to canvass only the big cities.

* * *

John J. Tigert, United States commissioner of education, sees a big field for educational pictures.

* * *

First National policies and officials are indorsed at a meeting of franchise holders in Eastern Canada.

* * *

Samuel Goldwyn says: "Indications point to an improvement in business conditions. Confidence is being restored and the great American public is gradually resuming its normal life."

* * *

Wipe away your tears, is approximately what Walter Tennyson d'Encourt of London tells American film folks, claiming that there are sorrows in the form of handicaps on the other side of the Atlantic, also. One that is keenly felt is the dearth of technical experts.

* * *

Marion Davies! And seventy-five—count 'em—seventy-five turkeys! Truly everybody hasn't forgotten the boys wounded in the World War, and there are compensations for long convalescenses. That's what 500 youths said when they gathered at Shanley's Restaurant, New York, on Christmas as guests of Miss Davies. On Christmas Eve the actress played Santa Claus to forty-two tubercular children, bringing them gifts and sweetmeats.

* * *

An interesting character is Gilbert E. Gable, whose skill in promotion and publicity work has won him the presidency of Achievement Films, Inc., and the company expects great things of him.

* * *

Fox Film Corporation establishes educational and industrial divisions, to operate on a broad scale.

Another "Blue" Town

Springfield, Mo., joined the ranks of Blue Law towns on December 27, the referendum vote being 6,082 to 3,166. Overconfidence is said to have allowed the reformists to win. The vote was light.

A Plain Statement

Moving Picture World as a corporation, its president, its vice president and general manager, its editor, its officers, its staff and employees hold no stock and have no financial interest whatever either directly or indirectly in any studio or in any producing organization or company in the moving picture business.

We call on all other trade papers for a similar statement in order to clear the air of rumors in which all exhibitors have a right to be interested.

CHALMERS PUBLISHING COMPANY

War Over Film Import Duty Is Renewed In An Attempt to Get Low Rates;

ANOTHER film battle was fought in Washington, D. C., on Tuesday, December 27, when representatives of the large producing companies, advocating low rates of duty on imported film stock, negatives and positive motion picture films, faced representatives of the manufacturers of film stock and of the Actors' Equity Association, the former desiring protection from imports of raw film at prices they cannot meet, the latter desiring protection for the home industry to produce employment for American actors and workers, charging that the producers want low tariffs that they may transfer their activities to European conutries and avail themselves of cheap labor.

Saul E. Rogers, of the Fox Film Corporation, representing the National Association of the Motion Picture Industry, presented the argument against a tariff on films. He declared that any high rate of duty would only lead to retaliation on the part of those countries of Europe that also produce pictures, and he said that New Zealand, in order to favor the British producers, has already doubled its rate of duty on foreign productions.

Would Have to Go Abroad

He stated that the industry did not fear the introduction of German films for the reason that they are not for the most part suited to American projection, as many of them are salacious and would not be tolerated in this country, while the dramas depict customs and manners and have an atmosphere different from that which prevails in the United States. He added that he could not give any reason for the popularity of American films abroad, other than that they are produced more in a universal language which makes them acceptable.

The witness pointed out that the climate of some of the European countries is not suited to production. The imposition of the proposed 30 per cent. duty, he said, would jeopardize the foreign market which is controlled practically to the extent of 80 per cent. by domestic manufacturers, and the American manufacturers will be compelled to go abroad and produce on a large scale in order to be afforded entry into the European market on a basis equal to that of European manufacturers and competitors.

Little Gain in Revenue

The American consumer will ultimately be compelled to pay a higher price if the present standard of production is to be maintained, if the foreign markets are closed to us, he said, and the latter condition will also throw out of employment a large number of American actors, directors, workmen, artisans and laborers.

The senators were somewhat surprised at the attitude of the film manufacturers, previous witnesses appearing on behalf of manufacturing interests having almost invariably asked for tariffs that would be prohibitive and would almost completely bar out foreign goods of like nature. Mr. Rogers said that the tariff is unnecessary either from the standpoint of necessity for protection of the American industry, or from the standpoint of yielding any appreciable revenue; that the industry requires no protection because it dominates the home market and controls practically 80 per cent. of the foreign market, and foreign productions have not made any material inroads in the American market and have not yet become a real competitor in the home market.

During the war the foreign producers were hampered, first by an inability to get raw film and then by the transfer of men from industry to the military. In the war years the American industry was enabled to go ahead until now it leads the world.

Text of Argument

The text of the argument presented by Mr. Rogers is as follows, in part:

"Under the Act of 1913, Paragraph 380, which fixes the present duty, the tariff is a specific duty levied in the following manner: Photographic film negatives, exposed but not developed, 2 cents per linear or running foot; if exposed and developed, 3 cents per linear or running foot; photographic film positives, 1 cent per linear or running foot. The relief requested is that the present aforesaid specific duty remain undisturbed.

"The reasons for the recommendation for the maintenance of the present specific duty are briefly the following:

"That in the event of the imposition of the contemplated 30 per cent. ad valorem duty, retaliatory duties will be imposed by foreign countries which will jeopardize the foreign market, which is practically 80 per cent. controlled by American manufacturers.

"That if the said proposed tariff is passed the American manufacturer will be compelled to go abroad and produce on a large scale in order to be afforded entry into the European market on a basis equal to that of European manufacturers and competitors.

"That if the proposed tariff be imposed the American consumer will ultimately be compelled to pay a higher price if the present standard of productions is to be maintained.

"That by reason of the foregoing, if such tariff be imposed, a large number of American actors, directors, workmen, artisans and laborers will be thrown out of employment.

"That the tariff is unnecessary either from the standpoint of necessity for protection of the American industry, or from the standpoint of yielding any appreciable revenue.

"That the industry requires no protection because it dominates the home market and controls practically 80 per cent. of the foreign market.

"Foreign productions have not made any material inroads in the American market and have not as yet become a real competitor in the home market, and the comparatively small number of productions that have been imported and will be imported in the near future, yield an insignificantly small revenue.

Duty Not Requested

"The 30 per cent. ad valorem duty contained in Schedule 14, Paragraph 1451, of the House Bill, was not requested by the National Association nor by anybody acting in its behalf or with its sanction. In fact, the industry was not afforded an opportunity to appear before the House Ways and Means Committee to protest against that measure because it was not until the committee was practically ready to report, that it was understood that such a provision had been written into the bill and would shortly thereafter be reported out of the committee.

"It is the opinion of this industry, after very careful consideration of this question, that if this tariff measure is passed it will be disastrous to the industry and the labor employed therein. It will mean either driving American producers abroad in order to enter the foreign market or a material reduction in the wage scale of labor employed in our industry in order to meet a material diminution in business and profits.

Fears Retaliation

"If the 30 per cent. tariff becomes a law, there is no doubt that the foreign nations will retaliate by imposing equally high or higher ad valorem duties against the American product, and they will be careful to base their tariff on American valuation in order to make the tariff yield as high as possible. Bearing in mind the fact that the American film producers have practically a monopoly in the motion pictures exhibited in foreign countries, a tariff barrier raised against the American product would mean the loss of millions of dollars to this industry.

"The American control of the foreign market with respect to motion picture films is approximately the following:

"Great Britain—approximately 85 per cent. of the films exhibited.

"Australia—90 per cent.

"South America—95 per cent.

"Continental Europe—85 per cent.

"Far East—8 per cent.

with Producers Battling Equity Manufacturers of Raw Stock Also Heard

"It will thus be readily comprehended that a high tariff imposed as a retaliatory measure by those foreign countries will make it practically impossible for the American product to compete with the foreign product in the foreign market and make a profit. At present the American market affords us an opportunity to amortize the cost of production plus a small profit, and our foreign business is practically all profit.

"If we are confronted with a retaliatory tariff abroad this industry will be compelled, in order to enter the foreign market under favorable conditions, to either organize producing companies abroad and carry on a material part of our production abroad as foreign companies, which would throw thousands of people out of employment in this country, or the other alternative would be for us to curtail the cost of production in this country very materially in order to obtain the amortization of production and a reasonable profit in this country, knowing that we will be compelled to speculate in the foreign market for a profit.

Many Employes Would Suffer

"In the latter event, curtailment of salaries and discharge of a considerable number of employes throughout the entire industry will be necessary and labor employed in this industry will naturally suffer. If material curtailment in the expense of production is necessitated by such a measure, it will mean that the high standard at present maintained in American production will of necessity be lowered and the present superior standard of American production, recognized throughout the world, will immediately fall, and our foreign competitors will then be in a position to easily control the entire market, and force American productions into a minor positon.

"If, on the other hand, the standard is to be maintained and we are compelled to obtain amortization of production and a profit out of the American market, it can be readily realized that the American consumer would be compelled to pay a considerably higher price for American productions.

Anti-American Agitation

"The fear of retaliation by the foreign countries is well founded, as will appear from the mass of press clippings which have been gathered from foreign newspapers and foreign trade periodicals, which have been submitted to this committee. Great agitation for retaliation has appeared in the British press and trade papers. In addition thereto, this industry has been served with a protest from the Canadian Motion Picture Distributors' Association against the tariff and informing us in no uncertain terms that Canada will follow in the footsteps of Great Britain in bringing about retaliation against the American films. This protest is included among the exhibits filed with your committee.

"The imposition of an ad valorem duty, however high, will not keep the foreign product out of this country, nor will the present 30 per cent. ad valorem duty equalize the difference in production cost between that of the foreign market and that of the American market. If the argument of the agitators for this tariff is to be believed, then it must be presumed that a picture can be made abroad for approximately one-fifth or one-third of the cost of production in this country. If that be true, then it would take a tariff of between 300 and 500 per cent. ad valorem based on the foreign market cost of production, to equalize it, and it would require a duty of 100 per cent. ad valorem American valuation to likewise equalize it.

Not a Deterrent

"A 30 per cent. ad valorem duty would not act as a deterrent because if a foreign concern produced a picture with merit and with the possibility of fair earnings in this country, the matter of an ad valorem duty of 50 or 60 per cent. will not deter the foreign producer from introducing the film into this country. It will merely mean that the profit of the importer will be somewhat diminished, but eventually a fair and reasonable profit will be made.

"This is particularly true in view of the fact that he is not compelled to bring his entire product or entire production into this country. He merely causes the negative film to be imported, pays his duty thereon on the basis of a fair appraisement, and then causes as many positive prints to be made from this negative as he deems necessary in order to exploit it in this country. Thus it can be readily seen that this duty will not act as a deterrent.

"The American production is far superior in every respect to foreign productions, as is evidenced by the fact that practically 80 per cent. of the pictures shown abroad are American. The only foreign productions which will be acceptable to the American market are the mass, historical or spectacular productions. Only a very small number of these can be made in a year.

Few Suitable For U. S.

"From the point of view of revenue the duty will not cause any appreciable yield to the government. This can be readily comprehended from the fact that the negative only of the production is brought into this country. However, if the duty were levied on the basis of American valuation, the appraiser of its value at the ratio which the total value in the entire world bears to the United States. Thus the duty levied would not be on the basis of the entire value of the production, but only on the fair value of the United States rights as compared with the rights in the rest of the world.

"In the past two years approximately 350 foreign productions have been imported and of that number not quite a dozen were found suitable to be released and exhibited to the American public. It is a matter of common knowledge among reputable importers in this country that large quantities of foreign films are lying in the Customs House in New York unreclaimed because the importers will not even pay the 2 or 3 cents per linear foot specific duty to release these films, and that periodically sales are held at the Customs House of foreign films for non-payment of duties, and that these films so sold bring insignificant prices.

"It is also a matter of common knowledge that hundreds of foreign films are lying idle in the vaults of importers because they know that they are unfit for release in this country, and that these films are being sent to reclamation plants to obtain the little physical salvage that is in them in the way of scrap film, and the silver that can be reclaimed from the films.

"The industry at present is in a stagnant condition. A number of large companies have closed their studios. Others have suspended business and some companies have gone into the hands of receivers. Production has been cut down to between 35 and 40 per cent. of normal and the industry requires assistance and acceleration and a world market in order to return to normal. A tariff at this time would be nothing short of a calamity because it would absolutely destroy our foreign market."

Paul M. Turner and John Emerson, representing the Actors Equity Association, declared that the producers were advocating a low rate of duty on films because of a desire to transfer their operations to foreign countries there to take advantage of cheap labor and cheap materials. While Mr. Rogers opposed a duty of 30 per cent. ad valorem, they advocated as high as 60 per cent. ad valorem, the duty to be based on the value of a comparable film to the foreign production made in the United States.

Mr. Turner told the committee that actors are not overpaid and therein came the old tale of the salaries given stars in the industry. He divided the participants in the photoplays into three classes. He said that 80 per cent. of the workers were

(Continued on page 34)

Dr. Holley Swore He Was Entitled to Generous Percentages from Universal

In Suit He Claimed Part of $400,000, Although His Work Is for the Benefit of Mankind—Oh, Absolutely!

DR. FRANCIS M. HOLLEY, head of the "Bureau of Commercial Economics" (no sirree, not a United States Government bureau at all, at all), and director of the Department of Public Service of the Theatre Owners' Chamber of Commerce, appears as a public benefactor on a percentage basis ranging from 10 to 25 per cent., according to his own sworn complaint in a suit brought by him against the Universal Film Manufacturing Company in June, 1920, in the United States Circuit Court of the Southern District of New York, sitting in equity.

Dr. Holley asserts in this complaint that he increased Universal's industrial business by some $400,000 and that he, under an agreement and contract, was entitled to receive 10 per cent. on business he brought in and 25 per cent. on all extra prints ordered for the Bureau of Economics. Dr. Holley recited that he only received $5,500 and demanded an accounting and the balance of the money he insisted was due him.

Recently much has been written by a trade circular promoter about the Doctor's great work in entertaining the Esquimaux by the millions (we didn't know there were so many) and as well as his work in saving the babies of India. What was done by the Senegambians, the Grand Llama of Thibet and the water buffaloes of the Euphrates River we have not been told.

When the Doctor was cited as having written to commercial houses, suggesting that they hurry up and make films or rather have them made, the question was asked whether the Holley Movement was a movement towards a bank roll at one and the same time that it moved toward educating the young people of America free and everything.

The letters were called forgeries by Sydney Cohen, but Dr. Holley hasn't said so.

We indulge the hope that Dr. Holley will clear up the situation satisfactorily, as otherwise it would seem likely that the Theatre Owners will not be inclined to be interested in the movement. Dr. Holley's complaint is as follows:

Text of the Complaint

"Complainant respectfully states as follows:

"He is a citizen of the United States, a resident of the District of Columbia, and brings this suit in his own right.

"The Universal Film Manufacturing Company is a corporation chartered under the laws of the State of N. Y., engaged now and for some time past in a large and general motion picture film business, for the production, selling and leasing of motion pictures to depict the various phases of industrial life, as well as other things, throughout the United States and foreign countries, and is sued in its own right for breach of contract, as hereinafter set forth, and for discovery and accounting in relation thereto.

"That on or about December 20, 1918, one P. A. Powers (then treasurer of the defendant company and said to be its largest individual stockholder) came from New York to complainant's office in Washington, D. C., for the purpose, and he then and there stated to complainant, of enlisting complainant's special services on behalf of said defendant company, and after discussion, and because of complainant's long experience and skill in motion picture work throughout the growth of that industry during the past fifteen years,—gained, principally, from his connection with said work, as president and director of the Bureau of Commercial Economics (a corporation established as an association of the governments, institutions, manufacturers, producers, and transportation lines of America and other countries to engage in dissemination free to the public geographic and commercial, industrial and vocational information by the graphic method of motography, showing how things in common use are made or produced and under what conditions, etc.)—he, said complainant, was advised, that if he, said complainant, would give his best services to the defendant company in order that it might have the benefit of his experience and skill in producing films of a better quality and higher standard of excellence, getting the maximum educational and informative value in its pictures, both as to text and continuity, and thus enable said company to make and use said pictures to the best of advantage with the minimum amount of advertising necessary therefor, he would be paid by said defendant company ten per centum (10%) on the gross business of the defendant company, in which he, said complainant, might be consulted by the defendant, or in which he participated in any way, directly or indirectly, so as to aid said defendant company with his knowledge and skill, as aforesaid, together with all expenses when thus engaged on said defendant company's work; and said complainant then and there agreed so to do provided he was paid as above set forth for his said services and expenses so long as his personal service rendered for and on behalf of said defendant company would in nowise conflict or be inconsistent or interfere with the work of the said Bureau of Commercial Economics, and upon being assured by said Powers that the work would aid the bureau, by improving the quality of its pictures, rather than hinder or interfere with its functioning, the contract as above set forth was then and there made between the complainant and the defendant company.

Original Contract Modified

"That thereafter said complainant devoted as much of his time as he could spare from the work of the bureau to aiding said defendant company in the carrying on of its said business as agreed upon, and gave up his time, skill and labor for the prosecution of said defendant company's work, and stayed in New York and elsewhere away from home on the business of the defendant up to about the 7th day of May, 1919, when said defendant company, who had paid complainant certain moneys on account of said work so as aforementioned being performed by him, intimated to complainant its wish for the modification or partial change of its said contract with the said complainant, and thereupon said contract was modified and changed in part so that for future services, as aforesaid, he was to be paid at the rate of ten per centum (10%), and where complainant's help and assistance was needed to close any business that he had not obtained in the first instance, his compensation was to be seven and a half per centum (7½%), and where additional prints were ordered for delivery to the Bureau of Commercial Economics, twenty-five per centum (25%), gross over every four cents per foot of film was to be paid said complainant by said defendant, and as these changes were agreeable to complainant, they were made, and the former contract of, to wit: December 20, 1918, was thus modified May 7, 1919.

Did $400,000 Business

"That following upon the modification of said contract, said complainant continued to give up his time and devote his

Advertising Clubs of the World Have Been Conducting a Full Investigation

Findings to Be Put Up to Dr. Holley in Order to Permit His Reply Before Publication

services to said defendant company until said defendant company refused to abide by or perform its contract with said complainant, so made as aforesaid, or to pay said complainant anything further, notwithstanding it was then long in arrears in the payment of the moneys so due and owing said complainant under said contract, as aforesaid, and has ever since refused to pay complainant said moneys, or any part thereof, and has sought to repudiate and break its said contract with complainant, although throughout the entire period of time said complainant had aided said defendant company in every way in his power toward the acquisition, development and consummation of its film business, as aforesaid, under the terms of their said contract, and had increased and added to the form, character and volume of its said business to the extent of more than four hundred thousand dollars; but the exact number of said contracts thus made with said defendant company, the names of the individuals or corporations thus contracting at the instance of complainant with the said defendant company, and the amount of money thus contracted for, are to complainant entirely unknown, although presumably on the books of said defendant company and fully known by its proper officers and agents, and complainant avers that it is material and necessary that said defendant company make discovery of all such contracts, and the amounts of money covered thereby, as it has made by and with the assistance or aid of said complainant, in order that the court may determine from the proper accounting of said defendant, the amount or amounts of money now due and owing complainant by said defendant.

Paid Only $5,500

"That although said defendant company in pursuance of its said contract with complainant paid him from time to time money on account of his said services and expenses, he has not been paid over $5,500.00 in all, and said defendant company refuses to render him an account showing what sums of money are justly due and owing him, said complainant, and refuses to pay him whatever said amount might prove to be, or pay him anything further whatsoever on account of his said services, as aforesaid, and accordingly, as complainant is remediless at law, he prays:

"First—That the defendant may be served with the process of this honorable court and required to answer the exigencies of this bill of complaint.

"Second—That the defendant be compelled by this honorable court to discover and make known to complainant any and all contracts, and their amounts, from the said 20th day of December, 1918, up to the present time, that were made by and with the help and assistance of said complainant, directly or indirectly, together with the entire volume of its business of every sort and description, brought to defendant by said complainant, or with which said complainant had any connection whatsoever under his said contract with said defendant company.

"Third—That all proper references be made where to the defendant be compelled to bring its books of account, etc., that a proper and sufficient discovery be made of all its contracts in which complainant has any interest, so that a fair and just account be taken as between said complainant and defendant.

"Fourth—That said defendant company be made to carry out the terms of its contract with said complainant and pay him thereunder all moneys thus found to be due him.

"Fifth—And for such other, further and general relief as to equity may seem necessary and proper.

FRANCIS HOLLEY.

"Leonard J. Mather
"Attorney for Complainant.

"DISTRICT OF COLUMBIA, to wit:

"Francis Holley, on oath, says that he has read the foregoing bill by him subscribed and knows the contents thereof; that the matters and things therein stated as of his own knowledge, are true, and those set out on information and belief, he believes to be true.

"FRANCIS HOLLEY.

"Subscribed and sworn to before me
"this 19 day of June, 1920.

JOHN P. CAGE
"Notary Public, D.C."

The Advertising Clubs of the World have been investigating Dr. Holley and we are advised that Mr. Winter, their counsel, has submitted his report to Dr. Holley in order to permit a reply before the report is made public.

We hope for the sake of his sponsor, Mr. Sydney Cohen, as well as himself, that the Doctor's answer will fully set the matter right.

Marion Davies Hostess to 500 Former Soldiers

Marion Davies, star of Cosmopolitan Productions, gave one of the biggest soldier Christmas party in New York City on Sunday, December 25. She consulted the American Legion and the Veterans of Foreign Wars to get a list of former service men who were unemployed, far from their families, or convalescing in military hospitals near New York.

There were 500 responses and the main dining room at Shanley's restaurant, 43rd Street and Broadway, was bright with holly and evergreens as the motors drove up and discharged the guests. It was a merry party, bringing together dozens of men in the same divisions who had not met since the war and making new acquaintances which promise to turn into real friendships. Seventy-five turkeys were brought in.

Miss Davies herself paid them a visit as the dinner was under way and 500 soldiers forgot all about their wondrous "eats" and rose to cheer their hostess.

Famous Players and Metro Merger Reported

THE merger season is upon us in full blast. First came the absorbing of Realart by Famous Players. Now we hear that Metro is to be absorbed by Famous Players, that the Bert Lytell and Viola Dana contracts now held by Metro will be taken over, and that Marcus Loew, in exchange, will absorb all the Famous Players theatres. This is without official confirmation, but the report is persistent in the trade. Two other mergers are being discussed, but they, according to the best information have not been accomplished.

Washington Tax Hearing

(*Continued from page* 31)

"the mob," receiving an average of perhaps $23 a week. Sixteen per cent. are the small actors, who get $90 a week when they work, or an average of $45 a week throughout the year. The remaining 4 per cent. are the big stars and he declared that they were not overpaid.

The senators were interested to know what the stars receive. Mr. Emerson, who has directed Douglas Fairbanks, told of how that star produces his own picture and takes his chances on getting something out of it. He explained that the actor had invested $700,000 in making the "Three Musketeers." "Well," said one of the senators, "he must have gotten that money from someone." "Yes," came the reply, "he borrowed it."

These two witnesses stated that if the government made it easy for the domestic producers to make pictures abroad and bring them back here, it would be necessary for the companies to give employment to a limited number of big stars, for there would always be a need for them, and to a few directors; the rest of the work could well be accomplished by foreigners.

Mr. Turner denied that few of the foreign-made pictures were "suitable for exhibition before the American public," and he presented a list of fifty-four feature productions imported from obroad that he said have netted large sums of money to their importers. In the list, he said, 60 to 65 per cent. of the pictures are of German production; 15 per cent. are English and the rest miscellaneous. He added that Hearst is offering twelve foreign specials a year, and declared that Universal "plans active production work in Germany." This statement was later denied by a representative of Universal, who was present at the time. Mr. Turner also referred to the activities of the Famous Players-Lasky Corporation abroad.

The witness denied that he wished to shut out the foreign films, but on the contrary desired the admission of art, but he thought that if the rate was high enough it would discourage promiscuous importations and the importers would have to be more careful in their selections. With fewer imports the American workers in the industry would be given employment and they would be able to continue in the silent drama.

Mr. Emerson said that the duty asked would not put the cost of the foreign film on a par with American costs, but would more nearly equalize the difference in production costs. He added that if a tariff battle should by any chance ensue between the Americans on the one hand and the foreign countries on the other, he did not see what chance the latter would have because the American market is four times as big as the other markets of the world and only about 18 per cent. of the total sales of American film are in exports. Mr. Rogers had said that if the foreign markets are closed to American film it would mean that American producers would have to look to the United States to amortize their plants and afford them a profit on their films. Mr. Emerson declared that if all the markets of the world were cut off to the American producer and the latter confined to the American markets, he could still do business at a profit and pay American wages to American workers. He said he did not take any stock in this hysteria about retaliation."

He said that foreign films have hurt the industry here far more than the general business depression, because it is unlike other industries, such as the clothing industry which would be hurt by the determination of men to wear their old clothes just a little longer in periods of money stringency. Eighteen months ago in New York City, he said sixty-one companies were working where now there are only twenty-two operating, and in Los Angeles the number was 147, now sixty-one. Sixty per cent. of the industry in this country has been wiped out, he added, and all in a year and a half. He could not tell how imports compared with exports, because imports have only just begun.

Senator Jones, of New Mexico (Democrat), was much interested in the statements of Mr. Rogers, and he asked Mr. Emerson how he expected the foreigners to pay for the wheat and other commodities that we are exporting, if we do not permit them to ship back their goods.

"You want to confine these people to the American market who are making these pictures," he said. "Would you not by doing that cut off the 18 per cent. exported and throw out of employment the very people you pretend to be pleading for here?"

The Raw Film Battle

The battle over the tariff on raw film was equally bitter, and it even entered the realm of the hand camera film. The Eastman Kodak Company was charged with being a monopoly in the United States in the production of film, and with having entered into an agreement last September with laboratory men whereby it agreed that it would not engage in the laboratory business if the laboratory men would confine their purchases to raw film produced in the United States.

This corporation was attacked as a monopoly by Granville S. MacFarland, of Boston, Mass., and William A. Deford, of New York City, representing the International Film Service Corporation and the International News Service, and by Frederic R. Coudert, of the law firm of Coudert Bros., New York, representing Pathe Exchange, Inc. Mr. Rogers also attacked the proposed rate of 20 per cent. on behalf of the Fox Film Corporation.

Mr. Coudert told the committee that the immediate results of a 20 per cent. tariff on raw film at this time would be:

"The further strengthening of an existing monopoly.

"The inflicting of great damage on other American concerns.

"The increasing of prices for admission paid by millions of motion picture patrons throughout the country."

Quotes Eastman Surplus

"There is no question of the protection of American labor in the proposed import duty on raw film, unless it be on our side of the controversy," declared Mr. Coudert. "There is very little labor employed in the process of manufacturing raw film. The Eastman Company now enjoys a monopoly of the business. The statement of its earnings for the last eighteen years, during which time it has amassed a surplus of $68,000,000, is conclusive proof that the American raw film manufacturers do not need protection.

"The proposed tax would provide little, if any, increase in revenue to the federal government. The United States has collected directly in taxes from the industry in this country, exclusive of income and excess profits taxes, over $87,000,000 for the year ending June 30, 1920. Any increase in the cost of raw film would ultimately fall upon the patrons of the picture theatres and such an increase at the present time would almost certainly result in a decreased attendance and a consequent falling off in the amount of taxes to be paid to the government. Moreover, a duty on raw film would, in the case of Pathe, result in a very large decrease in the amount of income to be paid by that company and would probably have a like effect upon many other picture concerns. In the case of Pathe, it has paid as income an excess profits taxes from 1917 to February, 1921, over $1,000,000.

"On the other hand, what would be the amount collected if the proposed duty should be imposed on raw stock? On the basis of a yearly importation of 100,000,000 feet of film and at the present market price of 2½ cents a foot, the total revenue from this source would amount only to $500,000. It can readily be deduced that if the attendance at the picture theatres were decreased even slightly, there would be a greater loss in revenue from the tax on admissions than any amount gained by taxing the importation of sensitized film."

Mr. Coudert stated that the Eastman Company has recently announced the purchase of the G. M., the San-Jacq and Paragon laboratories, having a capacity sufficient to print all the film used in the United States. "The Eastman Company," he added, "is, therefore, in a position where it not only is able, but undoubtedly intends, to enlarge its present monopoly so as to include not only the control of the raw film market, but also the leadership in the manufacture of the finished product from the raw stock. With the formidable tariff weapon in its hands the Eastman Company could effectually suppress all competition from outside laboratories and render worthless laboratory plants and investments worth millions of dollars.

(*Continued on page* 55)

Survey Shows Prosperity Is Returning; New Year Optimism Prevails Generally

Bulldog Spirit of Modern Exhibitor Wins Over Great Obstacles

FOLLOWING the precedent it established last year, Moving Picture World herewith presents an exclusive survey of present economic conditions as they affect the motion picture theatre. Its value to the industry at this time, as a comprehensive and reliable mass of facts gathered by the best system of correspondents in the film publishing field, cannot be over-estimated. It is wholly worthy of a close and intensive study by exhibitor, producer and exchange man alike.

The message this survey brings is a cheerful one. The lean year is now only a memory—a bitter memory in many places—and the New Year comes in with a glorious promise of better times, of a return to normalcy in most localities. Thus is pluck and perseverence rewarded, for who in the world of affairs has better exemplified the bulldog spirit than the exhibitor of today, the man who has courageously battled against great odds and who now sees the dawn of a new and brighter day. And, in the spirit of this New Year, forgetting politics and internal strife and dissension, the realization must come that the producer, too, has had a tough proposition and has gallantly surmounted most of the difficulties that beset him. Having passed through hard times, the industry now stands on a more stable basis.

Exhibitors themselves tell the story in this survey. Every word of it should be read. First comes Baltimore. Charles E. Whitehurst tells facts without gloss or false optimism. He expects a gradual improvement, but all the local theatres can't endure—there are too many for the population. It will be a survival of the fittest. Next comes Northern New York with a story about fighters. Improvement there isn't rapid, but the exhibitors with a will are winning. New York City isn't touched upon because of the tourist trade. But business has held up well everywhere; some theatres have done wonderfully well.

Now go West and visualize Kansas City. Here there's an over-supply of seats, and the last six months have been dull, but prospects are good. Now jump back East to Philadelphia and see what Jules E. Mastbaum says—his company is flourishing and the future looks great.

And Michigan, that black spot on the film map? It's joyful news. And North Carolina? And California? Florida? Chicago? Boston? Indiana? And the others? Read.

Baltimore Conditions Show Improvement; Too Many Theatres for the Population

THE consensus of opinion among the exhibitors of Baltimore seems to be that conditions are improving but that they are improving very slowly and it will be next fall probably before the improvement can be noticed. If the statements of the exhibitors interviewed can be held as a criterion this is undoubtedly a dull period, but all appear to hold the attitude that it will grow better and the one fact that stands out is that, so far as is known, no picture theatres have had to close because of the dull times.

But the keynote of the exact condition of the picture business in Baltimore was struck when Charles E. Whitehurst, president of the Whitehurst theatrical interests, in that city, operating the Century, Parkway, Garden, New and Peabody Theatres, said that the seating capacity of the picture theatres is becoming too large for the population of the city.

"During the war," he said, "everyone was making huge wages. And those people who saved some of it are not feeling the depression as much as those who did not. People are going to shop for their picture entertainment. They are going where they can get the best for their money. It is exactly the same in all lines of business. The manufacturer who is turning out a product now that is reasonable in price is getting the orders, and the retailer who is selling at reasonable prices is getting the trade. Go into any store and you will find this so.

"It will take time for conditions in the moving picture field, as well as others, to get back to normal. But during the depression that is now upon us, it is up to those who can, to furnish work for those who are unfortunate, so that they will not slip over the brink, and there are many on the ragged edge at this time.

Help Those in Need

"For instance, I'm going to have my residence painted and decorated inside and out. I don't have to have it done now, but in order to put some men to work, I'm going to have it done at once. Every person who can do it, should furnish some work for his less fortunate brothers.

"The trouble in Baltimore with the moving picture business is that the seating capacity of the theatres is becoming greater than the population warrants and it's going to be a survival of the fittest.

"But with regard to prices, it is a very hard thing to regulate them so that the exhibitors who show first run pictures can make enough to come out with a decent profit. The producers must come to the realization that prices for pictures must be more reasonable, just as the manufacturers of merchandise must.

"I made more money at the New Theatre four years ago when I used to charge 10 and 25 cents than I am making now at 25 to 75 cents. I could get a picture then for $500 a week. Now I have to pay about all I take in. And when I raise my prices in accordance, the publice will not stand for it.

It's the same way with other expenses. Chairs that used to cost $5 apiece now cost $12; carpet that was $3 a square yard now costs $8; ushers that received $8 now get $15 a week and musicians that received $30 now get $45 a week.

"I am trying to meet these conditions, but the public will not stand the big prices unless I give them something extraordinary, and it is hard to keep the standard up for an 83-cent top price. And many people have written scathing letters to the forum columns of the newspapers denouncing these high prices.

"Conditions will right themselves eventually, but it will be very gradually.

"The principle that I have always worked on is to give the other fellow as much profit as possible. When things are booming I want the other man to make a good profit and I never will quarrel over a fair price if I am making money. But when things are dull, then I expect the other man to take his small profits just the same as I have to do."

All of the eight theatres under the control of Arthur B. Price and Thomas D.

Goldberg have balances on the credit side of their ledgers, according to Mr. Price, and he is looking forward to better conditions all the time.

"Business has not been bad for us," said Mr. Price, with assurance. "All the theatres under our control—and there are eight of them—are showing profits and we stand ready to take on as many more if it is possible to get them. I hear all this talk about depression, but we evidently have been fortunate in escaping the hard times, for our theatres are showing up wonderfully.

"If everyone who operates a theatre stayed on the job like Mr. Goldberg and I do, you would not hear the complaints about depressing times. I have always said that there are three things vitally necessary for the success of a picture theatre. They are: first, a good entertaining program of pictures; second, good advertising to let the people know what you you have, and third, the proper surroundings and methods of presentation.

Protected Against Disapproval

"Any man who starts out to run a picture theatre who will follow those three rules will have success. Give the people what they want and in the way they want it and you can't fail to succeed. That's what I always do and have done.

"When I book a picture, I protect myself in case it does not meet with public approval, and does not do the business I expect it should, by having another picture ready to put on in its place if I decide to take it off. I frequently do it, too.

"Just recently at the Blue Mouse I took off a picture on Friday and ran the picture I had booked for the following week with a slide I had made, announcing that the film would be shown during the next week. You can do this without extra charge with First National Pictures because their franchises read that you can play them for twelve or six days, if you book them for six or three days. With pictures from other companies, of course, if I run the picture more than the number of days allotted to me, I pay the company for the extra time used.

Meeting Competition

"Another thing: if my competitor gets stars and pictures that are too high priced for me, I immediately fall back on the big stars in comedies and let my competitor buy his head off; then I bill my shows as double attractions. But if he gets the comedy stars and banks on that, then I turn around and book the biggest stars in the best pictures and play that up.

"People want the right star in the right picture and they wil pay for what they want to see. The public will spend its money if it can get what it wants, and they are holding their money very tight these days, so I aim to give them just what they want. I keep a watch on my patrons all the time and note how they like certain stars and productions, and it pays.

"Of course the profits of this time this year do not measure up to those of last year, but business is gradually picking up and steadily improving. I have no complaint to make for all our theatres are progressing."

Better Conditions Coming

It was the customary thing for people to patronize certain theatres which gained their favor some time ago, according to C. B. Councilman, manager of the Grand Theatre, Higlandtown, Baltimore, but now they shop for the best picture before they go in, he thinks.

"I believe that conditions will be better the first of the year," said he, "and base that opinion on the fact that I think business conditions generally will be better. You cannot figure on any regular amount of business now because it is so uncertain. I attribute that not only to the scarcity of money, but to the fact that people are shopping for their picture entertainment now, where before they had certain theatres they attended regularly.

"Now, however, they look around and see which theatre has a play that appeals to them and they go there. When a play has a big run at one of the first run houses it generally goes big all over town in the smaller houses."

Blames the War

The present exchange rates and the war is the cause of the depression, according to William E. Stumpf, manager of the New Theatre, Baltimore.

"The present depression in all lines of business is caused by the war—the crisis through which the world has just passed," said Mr. Stumpf. "I believe that conditions will become better gradually, but it will be so gradual that it will hardly be noticeable.

"At the present time this country is practically the only one where a dollar is worth a dollar, and due to the low rate of exchange in Europe now, the products of this country cannot be sold there with a profit and that in turn necessitates a curtailment in the manufacture of goods on this side. That makes factories close down or go on half time and that cuts down the wages of the employes.

"Now two things are necessary in the life of every man—that he must have the necessities of life and then some form of amusement. It stands to reason then that when he has to curtail his expenses on one or the other, he will cut out the amusement, and I believe that is the principal reason for the present depression in the picture business.

"While there have been a great many theatres built in the past year, still I do not consider that has anything to do with the lack of patronage, because when I ran the Goodtime Theatre the Palace was enlarged to a greater seating capacity. It draws from the same territory as the Goodtime, but I found that it did not hurt my receipts in the least."

To Improve Next Fall

R. L. Rubenstein, proprietor of the Pastime Theatre, 2028 Greenmount avenue, a residential house with a seating capacity of 290, thinks this summer will be very hard on the exhibitors. His reasons for thinking so are that conditions have not been good up to the present time; that the time for making money this season is passed; that Easter and Lent will soon be here and after that summer follows with its usual depression, and that he does not see how better conditions can be possible until the fall season opens.

New York State

Slow Improvement Expected in Albany, Troy and Schenectady

BUSINESS conditions prevailing in the three cities of Albany, Troy and Schenectady, constituting what is commonly referred to as the Capital District, are probably without parallel, insofar as they may affect the attendance at picture theatres in these three cities, in the entire United States. In the first place, a street car strike existed in Albany and Troy from January up to within two or three weeks ago. During this long period of time, while street cars were operated, they were necessarily shunned by not only all members of unions—and there are many of them in the manufacturing cities—but also friends and sympathisers. Jitneys were operated during the time, but at a fare about double that charged by the street car company.

As a result the picture theatres in these cities have suffered tremendous losses during the past year. The downtown houses caught only a comparatively small percentage of business from residential sections any distance away. Persons refused to pay the increased fare demanded by jitneys to attend picture theatres during the evenings, preferring to stay at home or to visit neighborhood houses.

On the other hand, there were thousands of persons in the two cities who felt compelled to husband their resources as the effects of the street car strike radiated to business houses and made itself felt in dozens of ways. This naturally affected the neighborhood picture theatres, particularly those located in sections inhabited by the laboring classes. Then again, the locomotive shops in Albany all but closed over a considerable period, while collar factories in Troy suffered from a like depression.

In Schenectady, escaping from the effects of a street car strike, the theatres are doing a poor business, especially at the present time, through the slump which has occurred in the General Electric Company's plant, where as high as 25,000 persons have been employed and where probably today there are not over 9,000. With free milk distribution going on in Schenectady, and three-minute-men speaking in the aid of the unemployed, there has not been a time in many years in Schenectady contributing to so great a degree toward dwindling audiences.

All of which is in the nature of an

explanation as to the attitude which the managers of picture theatres in the three cities are inclined to take in viewing business conditions during 1922. And yet, back of it all, there is a spirit of optimism prevalent, many of the managers admitting in the one breath that while business is bad at the present time, that it is no worse than in other lines, and that nothing is to be gained by continual croaking, the future holding forth evidences of better times on their way.

Fred P. Elliott, Clinton Square Theatre, Albany, N. Y.: "While business will come back in 1922, it will be two or three years more before we reach anything like maximum. Business will pick up generally. We are now on the tail end of the panic. There will not be a tremendous increase in 1922, but there will be some, and every bit helps."

O. H. Stacy, Majestic Theatre, Albany: "Business can not get any worse. It is down to rock bottom now. The trouble is that if people can't find employment, you can't expect them to attend the picture theatre. However, I look for some betterment."

George Roberts, Colonial and Hudson, Albany: "The future doesn't look over favorable. The pictures we are showing are fully up to par, but one can not expect these to pack the houses when the people making up the audiences haven't got the money."

Samuel Suckno, Albany, Regent, Arbor and Delaware theatres, Albany: "I do not look for any business boom in 1922. In fact, the picture theatre will do well to hold its own. I find that people who used to come six times a week now come twice. This is due here to general business depression and the continued high cost of living. All exhibitors should endeavor to curtail overhead expenses as much as possible without lessening their attractions. The distributor and producer should work along the same line, as such will save many houses from closing."

William Berinstein, Colonial, Albany, as well as houses in Elmira: "To my way of thinking there will be no change until next fall, with from 10 to 30 per cent. in manufacturing establishments out of work, the story of poor attendance is easily accounted for."

John J. Walker, Barcli, Schenectady: "I am looking forward to 1922 as one of the worst years in the history of Schenectady, and I have been in business here for twenty years. My present Sunday business runs from $200 to $300 below normal. Producers and distributors should not continue to charge 1919 and 1920 prices for pictures in 1922. They should be willing to do their share."

J. E. Lincoln, Albany Theatre, Schenectady: "Economic conditions are bad. There is no money. Producers and distributors are asking too much for pictures."

William Shirley, Strand, Schenectady: "What does 1922 look like, you ask? Brutal! Business is in a chaotic state and while exhibitors are putting on the very best pictures obtainable, they are not drawing as they should. I do look for some improvement in the future, however."

C. W. Wheland, Proctor's Griswold, Troy: "I believe that things will pick up by the middle of next year and that we will eventually get back to the good old times. Stores are not selling the goods and the slump in business and picture theatres is no greater than that which is being experienced in other lines. The street car strike, which ran eleven months in Troy, certainly put a crimp in our business."

Big Pictures and Everlasting Plugging Reap Rewards, Say Buffalo Exhibitors

THEATRES that can afford to put on big shows are doing big business, those that have to rely on a routine program of ordinary pictures are having a hard time of it. Briefly, that is the situation in Buffalo and surrounding territory at present.

Exhibitors have found that their patrons are shopping for their entertainment more than ever. They have also found that the only road to success is hard work. Successful showmanship today consists primarily of keeping everlastingly at it. Those who "plug" from morning to night are reaping the rewards at the box office. Those who book a picture and wait for the audience to assemble are figuring on how to keep out of the poorhouse.

An excellent example in Buffalo of how big shows will put a house over is seen in Shea's North Park. When this house opened its business was anything but encouraging; in fact, the company operating it really lost money, until Harold B. Franklin got the bright idea of putting on the same programs in the neighborhood house as shown in Shea's Hippodrome, running them day and date. From the inception of this policy the North Park, in spite of its location in the extreme northern end of the city, is attracting motor patrons from all parts of the city and several of the suburban towns. It is Buffalo's only first run neighborhood theatre. Of course few neighborhood houses can afford to put on big productions first run, but it is certainly easy picking for those that can.

Business has been picking up right along in most of the bigger theatres in Western New York and most exhibitors are optimistic of the future. Producers can aid greatly in bringing this era of prosperity nearer by satisfyng the public cry for originality. Patrons are tired of cut and dried stuff.

"An Optimistic Bunch"

Harold B. Franklin, managing director of Shea's Hippodrome and one of the most successful exhibitors in the country, in commenting on the present day situation said:

"If there ever was an optimistic bunch, it is the exhibitors of this country. It is this optimism and faith that will win through a very trying period. There is no question about it, picture patrons are becoming hard boiled! Audiences are not satisfied with the picture of yesterday. They expect the industry to keep pace with progress and give them newer and better productions.

"Too many pictures are inspired by the success of a particular type of story. A producer finds that his picture, in which a mother is the central theme, is a huge success. Immediately we have an avalanche of 'Mother' pictures. 'The Three Musketeers' is brought forth. Presto! We have twenty-six instead of three musketeers in one guise or another! Perhaps the locale is moved to Mexico or some other place than la belle France—but it is still 'The Three Musketeers.'

"It is surprising that producers do not realize that what the public wants most is something which they have not as yet received; that the biggest successes are those which give something new, a new twist, a novel method of treatment. In other words, what the public wants is originality.

"With good pictures exhibitors will be able to pull through the business depression which has hit every industry and which has rested rather lightly on the motion picture business. Three hundred and sixty-five days from now should see unbounded prosperity of which, without doubt, our industry will get its full share."

Skinner's Views

"Business conditions in the vicinity of the Victoria Theatre are not up to standard, basing my figures on the receipts of 1920," said Arthur L. Skinner, manager of the big Mark neighborhood house. "This is due mostly to the business depression which is universal and our immediate vicinity is no exception," continued Mr. Skinner.

"The outlook for an immediate revival is not bright and I do not look for any material increase within the next twelve months. The reason for this is that people who have been hit hardest by the present slump are in such financial difficulties with no prospect of immediate relief that it will take considerable time for them to get back to normal.

"Under present conditions the cost of operation is much too high, owing to the high cost of film. Until the producers

can see the necessity of reducing prices to exhibitors, I cannot see any relief for us."

"A financial publication that came to my desk a few weeks ago seems to have hit the nail on the head with the following headline: 'It isn't hard times coming, just soft times passing,'" said Bruce Fowler, manager of the Elmwood Theatre, one of the big West Side neighborhood theatres.

"Business is what you make it—the individual exhibitor must rely upon his own judgment in the many angles of this business to show a successful business year or a losing one. All the beautiful hand-colored postal cards sent us by good friends conveying their sincere wish for a prosperous New Year won't amount to much unless we realize that 'It is not hard times coming, just soft times passing,' and settle down to brass tacks.

"The outlook for 1922 is work! The fellow who works the hardest and uses several ounces of intelligence in connection with his work will have a happy, prosperous New Year."

Keep Faith, Says Beckerich

Al Beckerich, manager of the new Loew State Theatre, can see no hard times ahead. He declares that with consistent advertising and policy and the backing up of all publicity with the "goods," always brings home the well known bacon. Always keep faith with the public is Mr. Beckerich's motto.

"You can't splash one week with a big picture and 'cheat' the following week," he said. "Business at our house has been nothing short of phenomenal. Much of this, of course, we attribute to the newness of the house, its elaborate furnishings and polite employes. Service is a most important thing in attracting and holding patrons. We drill all our employes until they dream about service. Our programs have been consistent. We have been maintaining the same high standard every week since opening. I see no hard times ahead for the hard worker. I feel that the day of the picture with a star and no story is gone. The people want stories, not stars."

No Early Relief—Smith

Howard J. Smith, manager of the Palace Theatre and president of the Western New York unit of the M.P.T.O.A., declares that nothing is more certain than a return to prosperity, but thinks it is quite a long way off. He said:

"The business in our territory since last March has been not over 70 per cent. of normal. This loss of 30 per cent. has been due to general business conditions which still continue. Every week or two some pen driver in Washington gets publicity on the statement that three more men out of 3,000,000 have found jobs, but the real condition has not yet changed.

"It is not possible to predict the future of the picture business without, at the same time, predicting the course of general business. That is a large order. Nothing is more certain than the return of prosperity, sometime, but the when is what interests us all right now.

"I fail to see any signs sufficiently clear to indicate real prosperity. The winter season or the months of January and February are the heart of the best season and with those ahead of us we should look forward to a slight temporary improvement, to be succeeded by the usual declines during Lent and the summer. It looks to me as if the best we can expect is an improvement by next fall. In the meantime lower film prices are the only possible salvation of the business."

Kansas City

Conditions Bad Now But Early Improvement Expected

BUSINESS conditions in general have been very unsatisfactory the past year, and in particular the moving picture trade, at least here, has felt a decided change from the previous years. The first six months of 1921, were very good, exhibitors say, and indications were that the trade would experience one of the best years since its opening year; but the past six months, exhibitors agree, have been extremely dull.

Kansas City has had several conditions that other cities have not felt, one of these being the mild weather during the entire winter. Only a few days have been regular winter days and this is certain to retard trade in this line, as in others. People seem to be rather hesitant about spending money for anything, and in the way of amusements, it is said that people who are not economizing in other lines have foregone their usual number of shows, which, in itself, has hurt business.

Also, this winter, Kansas City has had an incipent smallpox epidemic, which handicapped practically every business, and the theatres were among the first to feel this. This, however, is now entirely over and people are again resuming their habits, so that exhibitors think that the harm this has done in the past will not be a factor in business after the first of the year. There was no quarantine.

Another reason for the present serious conditions is that Kansas City has an oversupply of seats and cannot supply business for the number of theatres now doing business here. In regard to this, Milton Field, general manager of the Newman, remarked:

Added 5,600 Seats in Year

"During the past three months Kansas City has had an addition of 5,600 seats, without a corresponding increase in the population. This has been very detrimental to our business, and has, in fact, proved to be one of the biggest factors in making present conditions as serious as they are. We are very hopeful of the new year, and are expecting a definite improvement in business after January 1. Conditions are at this time very bad, and without a change for the better with the New Year, it is evident that they will become even more serious. The first six months of 1921 were good, and though the past six months have not been so good as the early part of 1921, or 1920, we are hoping for business after the first to improve, so that the first months of 1922 can be compared favorably with other and better years."

This seems to be a feature of business that has affected all the exhibitors, as other opinions expressed were to the same effect.

The general opinion among exhibitors seems to be that business conditions cannot continue as during the last few months. With the new year it is believed that a change will be noticed by the different houses, and optimistic managers believe it will be for the better, as several of the detrimental factors of 1921 are past, and at least as seen from now, the New Year appears to be free of any features harmful to business interests.

Philadelphia

Stanley Company Finds Business "Looking Up"

AMONG the many exhibitors interviewed regarding the prospects for a prosperous New Year during 1922, there seems to be the prevailing spirit of optimism everywhere in Philadelphia.

It was difficult however to secure an analytical forecast concerning the motion picture business, excepting from two men, Jules E. Mastbaum and George Kline. However, there seems to be an underlying current of opinion that there are better times in store for exhibitors. One thing is certain and it is that the improvement being looked for will certainly be here during the spring.

Indications which seem to point this way are the fact that the textile mills are nearly all working full time while the metal trade shows signs of a general activity. Another encouraging fact was the announcement made in one of Philadelphia's leading newspapers that department store managers claim that this year they sold more merchandise than any other time during the holidays.

Jules E. Mastbaum, president of the Stanley Company of America, predicts a much brighter outlook. He said:

"I am convinced that the amusement loving public has been falsely imbued with the idea that motion picture and amusement enterprises as a whole are struggling in a morass of difficulties. True, as in all business conducted on a large scale, the industry has been beset with hardships from time to time. The war made no exception in its dire effects on this national enterprise, nor again has it been free from the even more serious inroads of the unsettled conditions and general unemployment subsequent to the armistice. And yet the producers and theatre managers have survived, and in their daily battle not once have they sub-

mitted to unkind fate, but have gritted their teeth and held on through it all. As a result there is not on record a single notable managerial collapse.

His Company Prosperous

"Taking courage from this meritorious example, the public has responded nobly and business is rapidly approaching the normal. I am happy to admit that the Stanley Company of America is flourishing and enjoying an unprecedented prosperity; that there is a constantly growing clientele for the photoplay whose demands for the best films are increasingly exacting. This fine discrimination is the hope of the industry, and it will act alike as a stimulus to the producer and the men and women devoting themselves to the picture creation of the best type. The picture theatre can only flourish by its attractiveness and its satisfying the requirements of the public, as is true in all fields of public entertainment."

Mr. Mastbaum keeps in close touch with the business conditions generally and he feels that the picture theatre is a barometer of general conditions. Such being the case, he feels that there is a most encouraging improvement in the business through the country, for attendance at the picture theatres has been improving greatly since the summer slump, he says, and it is to be anticipated that the new year will see a great boom in the industry.

Kline Confident

George Kline, representative for George Bennethum, who operates a chain of theatres throughout the state, has the utmost confidence for an unusually prosperous New Year during 1922.

At a meeting of prominent bankers and financiers held in Philadelphia recently, where the discussions were about the future of the business conditions for the United States, it was said that there is a larger reserve of gold in this country than anywhere else in the world. It was at this conference that Mr. Kline became convinced that the future for the exhibitor is brighter than ever before. Therefore, under the present stated conditions, this country becomes the most powerful factor in restoring the equilibrium of the world. Furthermore, money will be available to every foreign country for loans, providing that it shall be used to purchase American manufactured goods. Under this plan Mr. Kline foresees the reopening of idle mills in this country and the reinstatement of thousands of unemployed.

"Motion pictures, being the leading entertainment and recreation for millions of Americans, will certainly benefit during the course of events just as sure as the sun rises and sets," said Mr. Kline.

Michigan Awaits Return of Prosperity in 1922 with the Fullest Confidence

WHEN Old Father Time writes his summary of conditions in Michigan he will have to say: "The year of 1921 was undoubtedly the poorest for the exhibitors in the history of the motion picture industry." However, he will also state that the year of 1922 is certain to show great improvement.

During the previous years, Michigan enjoyed great prosperity due to the fact that this is the center of the world for motor car manufacturing. Practically every one of the larger cities has "motor manufacturing" for its leading industry. This is true of Detroit, Pontiac, Lansing, Saginaw, Flint, Jackson and Kalamazoo. In Grand Rapids, the second largest city in Michigan, we have the furniture industry as the main employer of labor; in Battle Creek, Bay City and Port Huron, the leading industry is not motors.

Previous Prosperity

During the years 1919 and 1920, following the Armistice, the demand for motor cars was so great that the motor factories were paying unheard prices for labor, skilled and unskilled. This naturally brought to Michigan a great many single men and they spent their money "like water." Almost any kind of amusement proved highly profitable, and exhibitors themselves became careless in their manner of presentation, neither were they very particular about the class of pictures they booked. The slogan in Michigan seemed to be "easy come—easy go" and the exhibitors "coined" money.

But the motor industry hit a terrible slump the latter part of 1920 which was really not seriously felt until January of 1921. The slump continued until the early part of the summer; then conditions improved and they have been improving steadily. While at the present time none of the factories are busy, the outlook for the New Year is exceedingly good. Manufacturers are planning on almost normal production and men who are authorities in the industry predict that 1922 will be one of the best years the motor industry has ever had, and they are preparing accordingly. In fact, already there is great activity at many of the accessory manufacturing plants, which is indeed a healthy sign.

Prices Stable

Admission prices in Michigan seem to be about where they were for the past few years. In a few instances, there have been reductions, but on the whole, prices are about where they have been right along. Exhibitors contend that it is almost impossible to lower their admission prices with the present high film rentals on good productions, the high wages to musicians, operators and high overhead costs. They do not believe that a few cents off the admission price is going to stimulate new business. In fact, they believe that if conditions were normal the present scale of prices would not be considered out of reason. The public expects more today when they go into a picture house and the exhibitors seem to be "giving the public what it demands."

We believe that we would be "hitting the tack on the head" if we were to say that business the past year has been fully 50 per cent. off as a general average. Some say it is only one-third off, while others say it is sixty per cent. off, all depending upon the city, the class of industries there and the location of the house.

In Detroit and other large cities in the state, competition is much keener than it was formerly. With increased seating capacity and less people employed, it could hardly be expected that theatres would be doing their normal business, and when conditions do improve the industry will have to face keen competition. And it's the old story that every time a new theatre goes up in a city "somebody must get hurt." This applies particularly to Detroit, Flint and a number of other large cities where new theatres have been erected the past year.

When all is said and done, one feature of the present situation stands out forcibly—the public is waiting for the big special productions and they are spending the money to see them. The proof of the pudding is the success of the big pictures released this year and the fact that exhibitors are booking them readily and for longer runs than usual.

Kunsky Optimistic

John H. Kunsky, who operates a chain of ten theatres in Detroit and who is just completing the New Capitol, seating 4,250, which is to be an exclusive picture house in the downtown section, says: "We have suffered like everybody else, although we have tried in every way to keep up the quality of our shows week in and week out. We believe that the picture business will show great improvement just as soon as things in general open up, which is bound to be the early part of 1922. We had good times before 1921 and if we just have patience we will have them again."

Phil Gleickman, managing director of the Broadway-Strand Theatre, Detroit, said: "Business has been off since the early part of the year and the summer was the worst in the history of the house, owing to the long period of hot weather. However, business has shown great improvement since September and we have had some mighty big weeks on our big

specials. I look for much better business starting with the New Year."

W. S. Butterfield, of the Butterfield Circuit, operating some twenty houses in the larger cities of Michigan, declared: "We have been hit very hard in most of our towns owing to the slump in the motor car industry. We have found it necessary to even close some of our theatres. However, I am still optimistic enough to believe that the coming year will show a great improvement. We find there is a demand for good pictures, and while it is not possible to gross as much money as we did in former years, we do find that the better pictures draw greater box-office receipts than the ordinary pictures, showing that the public knows what it wants—and it wants good pictures."

North Carolina

Expect Normalcy in the Fall of 1922

THAT the depression in towns both large and small for the past year and a half has reached "rock bottom," and that the dawning of 1922 will witness a slow-but-sure return to normal conditions, is the consensus of opinion among the exhibitors of the state. At a time when the average exhibitor in this territory is losing money faster than he made it during the boom-days during the war, it is an inspiring sound to hear the cheering note of optimism sounded by the real showmen of this territory almost to a man. The indomitable spirit of the fighter who cannot be beaten, evident even now when handicapped on every hand, is one of the healthiest signs to indicate that the "come-back" of the exhibitors will be sure.

When business was at its peak, thousands of unnecessary expenses were allowed to creep into the daily operation of the theatres, because the steady flow of shekels through the box office was sufficient to take care of even the inflated overhead and then leave a greater profit than the average showman had ever before seen. For the past twelve months with their backs against the wall, exhibitors have been weeding out these "luxuries" in operating expense and will go into the new year with a daily overhead at least 25 per cent. less than that of eighteen months ago.

"The year 1922 will see a gradual resumption of normal conditions in the exhibiting field," is the opinion of Percy W. Wells of Wilmington, president of the North Carolina M.P.T.O. "We are just one year nearer normal conditions than we were at the beginning of 1921, and have won many of our victories of readjustment during the closing months of this year.

"However, I do not look for the exhibitors of this territory to make any money before the early fall of 1922, and the average theatre owner will be satisfied if he can win back his losings of the past year and be able to start with a balanced ledger by September, 1922. The exhibitors, as a whole, are now operating at a minimum expense and are in a position to declare a profit on a much smaller day's gross business than during the inflated period of the past several years. Taxes are gradually being reduced, and the producers as a group are nearer than ever before to making pictures that have a box office value instead of trying to force mediocre attractions upon the public. I do not look for an immediate recovery and do not believe the average exhibitor will break even much before next fall."

Henry B. Varner of Lexington, executive committee of the M.P.T.O.A. and secretary of the state body is one of the keenest analysts of conditions in the country. His opinion varies only very slightly with that of Mr. Wells.

"It is my opinion," states Mr. Varner, "that the depression in the picture business has hit rock bottom. I believe we will see a gradual increase, beginning with the new year, but not back to normal before the fall of 1922. Congress must reduce taxes, the railroads must reduce rates, and the farmer, who is the backbone and support of the country, must harvest and market a profitable crop before prosperity returns to the average citizen. In the meantime, we must cut overhead expenses, work harder and more intelligently, and give to our patrons better and cleaner pictures—pictures that will educate, elevate and amuse the people."

California

Business Has Held Up and Outlook Is Promising

BUSINESS conditions in California, particularly in the northern and central parts of the state served by San Francisco film exchanges, vary widely since the prosperity of this territory depends upon greatly diversified pursuits. In general, the business depression that has been felt throughout the country has been less acute here than elsewhere, largely because of satisfactory crops and good prices for most farm products. Exhibitors in some cities have done a better business during 1921 than in 1920, while in other sections there has been a falling off amounting to as much as one-third.

M. L. Markowitz of the Strand Theatre, San Francisco, who also operates houses at Fresno, Modesto, Oakland and Gilroy, states that business has been a little quiet in some of these outside places, but that the outlook seems quite bright.

"It is true," he says, "that farmers have harvested large crops and that prices have been good, but returns have been slow in coming in. They are just getting paid for their 1920 crops, in many instances, and have not been spending money freely. They have big sums due them and payments on 1921 crops promise to be made soon, so that business in the country districts should be more active during 1922.

"The Strand Theatre in San Francisco did a better business during 1921 than during the previous year. We paid more for films, made a more careful selection and made more profits. We also made a gain at one of our Oakland houses after spending some money in making it more attractive. The other house in that city on which no improvements were made is showing a falling off in business. I do not think that a reduction in prices will help business and do not propose to start anything along this line. When film rentals come down then admission prices can be reduced, but not sooner. I see no reason why 1922 should not be at least as good as 1921 and will be satisfied with the same showing."

James Beatty of the Liberty Theatre, San Jose, said:

"Considering business conditions in general, I would say that the picture business is in good shape. The outlook looks good and to show our confidence in the future of the business we are going ahead with plans for building a fine new house and for remodeling and enlarging the present one. I feel that it is a time to be careful and pick shows with discriminating judgment, showing the best the market affords. Theatre costs are high and until these come down there can be no reduction in admission prices."

C. C. Griffin of the Piedmont Theatre, Oakland, expresses the opinion that the bottom of the amusement slump has been reached. He is encouraged to believe that from now on there will be a improvement, but does not look for a rapid gain as business in all lines is feeling its way. The outlook for 1922 is considered quite promising, particularly in contrast with the showing made during the last half of 1921.

H. J. Gosliner, manager of the Edison Theatre on Powell street, San Francisco, refuses to class business as being quiet. He has a house of 400 seats and is doing about as usual.

"I feel that the outlook is quite encouraging," he said, "but do dislike to see some of the smaller houses advertise that they are back on the old price basis. It gives the public the wrong impression and will not increase patronage. Lower prices will not bring in enough more people to make up the difference and I am only sorry that I did not go to 25 cents, instead of 20 cents, when I named the new schedule."

Eugene H. Roth of the California, Imperial, Portola and Granada theatres. said:

"The present slump I do not regard seriously. The nations of the world are endeavoring to straighten out their differences which will reflect good throughout the world. Gradually and patiently we must abide the time until these conditions readjust themselves.

"Speaking for our industry, the exhibitors that have honestly striven to give their patrons consistent and wholesome entertainment and give untiring effort and energy to their programs, are suffering less than those who get down to their

places of business at noon and seek other entertainment evenings that take them away from their business. As a result they have found themselves slipping.

"The pictures for most part have been no worse this year than in any of the other years that pictures were produced. The sincere producers are giving the same strict attention to their productions and have realized that the matter of rentals has been geared to such a degree that they were prohibitive, and they have seen the wisdom of encouraging the exhibitors by meeting the conditions as they present themselves at this time. There are a few, however, that are still striving to get the last drop of blood, but if we watch their career they will be in the past tense list.

"I believe all communities are overseated and as a result weeding out will necessarily follow. And perhaps, after all, this depression has served a good moral lesson. It has had a tendency to cleanse the industry, to readjust its affairs in a more substantial manner. And I think that very shortly we will find the theatrical interests in a much happier frame of mind.

"The energetic manager must of necessity preview all of the feature pictures offered and thereby exercise the keenest judgment in selecting photoplays that will meet with the demands of the public and with the environment of his surroundings, also the selection of the lesser film offerings such as educationals, scenics, slow motion pictures, topics, and carefully assemble the weekly current events of world's news. The film part of the program is thereby set and he is only responsible for its selection. But he is responsible to his patrons for all the other embellishments that go to round out a good entertainment such as stage effects, prologues and, perhaps most important, the musical treatment, which is the backbone of all entertainment.

"This is no time to get panicky, but the proper time to take your coat off and work harder than ever before to let the masses feel that the sun always shines on the theatrical industry. Therefore, let us not cry 'wolf.'"

Florida

IN discussing the outlook for 1922, C. D. Cooley, manager of the Victory, Strand, Grand and Monita theatres, Tampa, Fla., said: "Tampa is one of the soundest and solidest cities in the entire south. Judging from the unprecedented building activities and the way new residents are reported to be arriving, the summer of 1922 undoubtedly will be the best ever enjoyed by the theatres of this city.

"Right at the present time (December 23) business in all local houses is from 25 to 30 per cent. off. This is only a temporary condition and is the result of several factors. Among them is the fact that the business depression, which previously has been felt in other sections, is being felt in Tampa for the first time. Another is that cigar factories, the city's principal industry, were tied up for ten months by a strike. There is also some reason to believe that interruptions caused by the holiday season has had an effect.

"Immediately after Christmas we look forward to improved business, especially as the tide of tourists which visits Tampa annually is due to arrive about the first of the year. The spring months probably will be a little off, but by summer conditions ought to be way above normal, and we expect business to be ahead of anything yet experienced in this city."

No Gloom Afflicting Chicago Showmen But a Real, Cheery, New Year Optimism

CHICAGO, the great Midwest metropolis, the hub of many big industries, once a significant center of moving picture production, has, within a short space of time, made an about-face and the close of the year 1921 sees it a potential city of picture theatres, In point of number it runs a close second to New York. In point of class it leads the world. A quick survey of building activities during 1921 reveals the fact that approximately $10,000,000 have been invested in picture theatres by three of the biggest operators among exhibitors in the world, Balaban & Katz, Ascher Brothers and Lubliner & Trinz, who have contributed to the theatre world such magnificent examples as the Tivoli, Senate, Roosevelt and Chicago theatres, aggregating a seating capacity of 15,000. Beyond these there have been built a number of smaller theatres in various sections of this city.

The year of 1922, like 1921, in the consensus of opinion of not alone exhibitors but exchangemen in Chicago, is going to reward fighters!

"Notwithstanding an indication of overproduction and subnormalcy of present business conditions, the exchange in this territory manned with fighters in their sales force are going to reap profits next year, just like every other year," says W. C. Brimerly, Chicago manager for Vitagraph. "We will not tolerate the type of man who says it can't be done. We believe there is a greater demand for good pictures now than ever before, and providing the right kind of sales methods are used, good pictures can make good anywhere."

From Nathan Ascher, head of Ascher Brothers circuit, comes the following: "Our cheerful outlook, which we certainly have for 1922, is based on our faith that business conditions in general will be better. People will have more money, for there is no doubt that business everywhere will be much better after the New Year, and it will be found that there will be a general increase in theatre patronage. By this we mean that people nowadays may have the money for theatre going, but they are just not in the mood for it; the psychological effect of the stories of the great amount of unemployment, business depression and hard times tales, giving them the feeling that they should hang onto the dollar even though they could well afford to invest it in theatre tickets.

Nate Ascher Cheerful

"After the first of the year, every branch of the business will be in better condition, and the theatre—which was the last to feel the effect of the business depression and general after-the-war reconstruction period—will be the first to feel the effect of the 'better times.' Our business at present is down between 30 and 35 per cent. of normal, and while we do not expect to ever again enjoy the affluent 'war days,' we surely expect to get back to pre-war basis. However, we shall make a small saving on the repeal of the 5 per cent. tax, and with the anticipated increase in admissions, the exhibitor will find himself well on the road to normalcy after the first of the year."

Aaron Jones, of the firm of Jones, Linick & Schaeffer, predicts there will be a general getting together of the producers, who will realize that it is impossible to arrive at normalcy until after some sort of working agreement is introduced.

Sees Better Co-operation

"The present high salaries of stars," he stated, "and high cost of producing has kept the rentals very high, which in turn has forced the theatre manager to maintain his old scale of high-priced admission, but I predict that the get-together movement of the producers will cut the cost, which, in its turn, will cut the rentals, and by this time next year we shall have arrived at a more reasonable state of admission prices and cost operation.

"Another thing—there will be very few theatres built in 1922, because most of the larger cities, and even the smaller towns are greatly overseated. By this, I do not mean that an old theatre should not be replaced with a new one, (Mr. Jones is building a new theatre to replace McVicker's Theatre) but when an old theatre is torn down it is an improvement without increasing the seating capacity. Another great improvement that I foresee in the year 1922 will be better relations between the employer and employe. This will off-

set the greedy tactics of unscrupulous business agents of the union."

All Optimistic

Sam Katz, of Balaban & Katz, also predicts fewer building operations, and stated that theatre business will be better "because every other business will be in better condition next year. The theatrical world will feel the first return on all business reconstruction now under way."

George E. Braddock, manager of the Ardmore, a 685-seat house located at Argyle and Kenmore avenues, has an optimistic attitude for 1922. "The smaller neighborhood houses are looking forward to an era of greater prosperity," he says. "We base this assertion on two facts, the first, that there will be a general betterment in general conditions, which of course will be reflected in theatre attendance. Our second reason is that the bigger neighborhood theatres are putting on a combination musical concert and vaudeville show, as well as a motion picture program. We believe there are still some people in the world who go to theatres to see motion pictures, and that is the class we will cater to. We expect to play new pictures, allowing the bigger neighborhood theatre perhaps seven to fourteen days' protection, and then bringing the picture directly to our theatre. We believe that the lower prices will be an attraction."

Toledo

Better Labor Conditions Inspire Confidence

THAT the picture business in Toledo and territory tributary thereto has seen its worst days, and that from now, with labor conditions bettering, the industry will rapidly come into its own, is the consensus of opinion of the leading picture owners of this district.

While Toledo and this territory was very hard hit, many factories being shut down here the past four months, yet this city was far better off than many cities of a larger population surrounding it. It was expected that the Overland, Toledo's largest factory, would close down in October, but instead Willys cut the price on the Overland and Willys Knight cars. This brought in so many orders that the factory has been kept going on half force right up to December 21. From December 21 to January 3 the factory is closed for inventory. On January 3, however, the Overland will open with renewed vigor and Willys states that by March 1 the factory will again be running above normal and will at least employ 12,000 workers.

The keeping open of the Overland greatly aided the picture houses in Toledo. The Rivoli, which runs high class pictures and seven acts of vaudeville, for instance, have only had two losing weeks since last August. The other houses, however, outside of Loew's Valentine, have been lucky to break even.

The exhibitors, however, are not in the least bit discouraged, but with the Overland going at capacity predict that they will more than easily make up their losses in the first three months of the coming year, and that with business resuming its normal trend, 1922 should be a record-breaking year for them. With this end in view the local owners are fighting among themselves to secure the big films they believe will prove box office winners with the public.

Harvey C. Horator, managing director of the Alhambra and the Pantheon, is very enthusiastic over the 1922 outlook. He has booked for immediate showing such attractions as "Connecticut Yankee," "Theodora," "Hail the Woman," "Molly O" and "Turn to the Right."

Mr. Horator says: "The less we say about 1921 the better. I don't believe any of us made any money. It was not the fault of the pictures but the public simply was not working and did not have the money. In short, that is the story for 1921. I look, however, for 1922 to be a winner. Financial conditions in this city are improving daily. The banks are now willing to loan money at six per cent. to manufacturers so that they may go on with their business, something they refused to do in 1921. The big Overland factory has more orders for cars for 1922 delivery than any in their history. This means but one thing: the men of Toledo will again be at work. They must have amusement. They will attend our shows and so I am booking the best attractions I can secure for both my theatres."

Mr. Gertsle, manager director of Loew's Valetine, says: "I can't complain of our business since September 1. "Way Down East" played two weeks, breaking all records, and "The Sheik" did a wonderful business. "The Affairs of Anatol" and "The Three Musketeers" did well the first week, but I must confess they fell down the second due to financial conditions here. On the other hand I had Norma Talmadge in "The Branded Woman" the week before Christmas, which is one of the worst weeks of the year for our business, and this picture did exceptionally good business. I expect Mary Pickford in "Little Lord Fauntleroy" for the two holiday weeks to break all records. I understand that the financial condition of Toledo is rapidly improving and I can see nothing in front of us but better business."

Pete Sun, manager of the Rivoli Theatre, combination house, which seats 3,000, says: "We have only had two losing weeks since last August and I look for no more. Things look bright despite the fact Toledo has been very hard hit. The reason for our business, which I believe has been better than most houses in this section of the country, being so good, is because we have not cut the quality or quantity of our shows in the face of impending panicky times. Several factories are looking for sites in Toledo and as soon as building resumes a normal state, I believe the business in the theatres will be back to normal. I can see nothing ahead of us but one of the most prosperous years in the theatrical business."

Pittsburgh

Early Return to Prosperity Is Expected

AT the present time the amusement business, as well as other industries in the Pittsburgh section, is suffering the worst of the business depression. In normal times the Pittsburgh district is the greatest manufacturing center in the country. Industries here are always the first to feel a boom and the last to suffer depression. Business in film theatres here was still normal long after other sections were complaining of a let-down in receipts. And it is an assured fact that this section will be the first to see the coming of better days.

The many mills and factories here that were the last in the country to close, according to indications, will be the first to open in the near future. Already, some of these plants are working as high as 75 per cent.

The city of Pittsburgh proper has not suffered so much as the surrounding towns, which are entirely dependent upon coal miners and mill workers. Then, too, a suburb of Pittsburgh, East Liberty, has not suffered as much as the city proper. East Liberty is a fashionable residence center and business has been fairly close to normal here.

Although many of the theatre managers are not inclined to much optimism, the assurance that the factories are beginning to work makes it a reasonable certainty that Pittsburgh will lead the way to normalcy.

What Exhibitors Say

When asked about business conditions and prospects for a prosperous New Year, several prominent exhibitors of this section had the following to say:

Hear Jack Donovan, manager of the Regent Theatre, East Liberty: "The weather has helped us a lot. The days have been pleasant, and had we suffered much cold weather, business would have fallen off considerably. In my estimation, admission prices at film theatres should be lowered, in order to bring about a very prosperous 1922. This, of course, cannot be done without the co-operation of the exchanges. As long as their prices stay where they are now, we cannot lower our admission prices and make money. So here's hoping the weather remains as fine as it has during the past fall, and the exchanges cut their rental prices."

Encouragement comes from Earle M. Forsthye, of the Star Theatre, Canonsburg, Pa., who says: "Of course business is not what it should be, but we have not had a week yet wherein we have lost money. It looks to me, with the mills opening now, that business will increase each month and get back to normal by next fall. I even have faith to

say that I expect a return to the good times of 1920, by the end of the year 1922."

To Turn in May

Mark Browar, head of the theatre enterprise which bears his name, controlling the Kenyon Theatre on the North Side and the Victoria and Centre Square in the uptown section, says he can see no improvements until next May, and with that belief expects to begin the erection of a 2,000-seat house on the North Side at that time.

Nathan Friedberg, head of the Associated Theatres, controlling the Garden Theatre on the North Side, the American on the South Side and the Triangle and Alhambra in East Liberty, has the following to say:

"I have been in the picture game for ten years, all of which time I have been resident manager of the Alhambra Theatre, and I have never seen a year like the one we have just gone through, not only in our business but in every other line of work as well. I can remember other years, in the days just preceding the Christmas season, how crowded the streets were, and look at them now! The streets are empty and the house almost as bad. In other years, the house was still packed for the last show after the stores closed. I blame the storekeepers partly for this. Their stores were closed until just a few days before the holidays, their window displays were nothing extraordinary and as a result other interests suffered."

When asked if he thought the lowering of admission prices would tend to increase profits, Mr. Friedberg said:

"Emphatically no! You must have the best picture, and the best advertising. Then you'll get the crowds. Give them a poor picture and you won't fill the house if you let them in gratis."

Boston

Good Exploitation Needed to Increase Business

OLD MAN GLOOM continues to retain his strangle-hold on the mental attitude of the local theatre owners and exchange men as the year wanes, and none cares to be quoted on present conditions or is willing to hazard a prognostication as to what the future may hold in store. They see a tiny ray of sunshine slowly breaking through the dark clouds of adversity, but their optimism has received an awful jolt during the past few months and it is difficult for them to believe that even this ray is real. They think that possibly it may turn out to be a mirage.

The past few months have been tough for all. There is no gainsaying that. And this applies to the great majority of the show-houses. Of course there have been some exceptions, where the name of some particular star or the advertising and exploitation has directed unusual attention to some film, and exceptional business has resulted.

This was notably so in the case of "Over the Hill," which had a long run at the Tremont Temple and later played to popular prices at a number of the second-run houses; "The Three Musketeers," where Doug and Mary came down to the opening, and which broke all records for attendance and box-office receipts at the Selwyn Theatre; "The Affairs of Anatol," where the police had to be called several times to keep the crowd in line before the box-office; "The Old Nest," "Little Lord Fauntleroy," and, perhaps, a few others that might be mentioned, including the "Queen of Sheba,' which is now on its final week of a successful run.

By and large, however, it has been the exceptional films, with the exceptional exploitation, that have been drawing the big audiences, and exploitation has been by no means the least factor in this success.

Some day the theatre owners in this section, and the exchange men as well, are going to realize they are behind the procession in this very essential exploitation feature. They are going to learn, as many another wise business man has long since learned, that it takes money to make money. In other words they have got to develop some sort of an unusual appeal if they are to attract the attention of the money-spending public, or learn how to make the appeal sufficiently strong to coax the money from those who are loath to part with it.

It does one a world of good, after a talk with some of the Boston pessimists in the business, to drop in at the shop of Louis Leftin, who does the greater part of the scenic exploitation for the Boston theatres. For Louis is an optimist. He radiates sunshine. His enthusiasm is contagious. And he has been doing his best to impart some of this radiant optimism to the world in general and to the Boston theatrical men in particular. His success in this line has not been exactly phenomenal, up to this time, but he has not lost heart. He is still at it.

"Of course I realize that it is difficult to convince a man that he ought to get out and spend money when it is not coming in, but, to my mind, that is the very time to do it," says Louie. "If you want the business, you've got to go after it. And if your business depends upon the interest of the public, you've got to attract that interest.

"In the picture game you must have something more than the mere picture if you want to hold the interest of your audience and send them away with the desire to come again. I believe the time is coming when the wise manager will exploit his house from the stage to the front, and will make it so attractive that the people cannot keep away.

"I don't mean that outlandish methods should prevail, or that weird features or great splashes of color should be utilized to produce startling effects and thus attract temporary attention.

"People as a whole are artistic. Of course this is true in degree. Some are more artistic than others. But way down deep in the sensibilities of almost every person there is a hankering for that which is beautiful, that which appeals to the best that is in them, an almost reverent feeling that finds its answer when the eye or the ear sees or hears something that touches it deeply.

"That is what I mean. For instance you may go into the very finest theatre to see what you have given to understand is a picture of extraordinary worth. The critics have said it is and it probably is. While you are waiting for that picture to be shown the organ, or the orchestra if there is one, wails out some melody that may be fine and well rendered. But it has nothing to do with the picture. You might just as well be in a church. And when the picture is flashed on the screen your interest has waned. It does not touch you as it should.

"But that is not the only thing. Too little care is taken in the exploitation of the theatre's offerings, on the outside of the house. Some managers appear to think that if they have a few signs painted, with plenty of color, reds, blues yellows and greens, they have achieved the object of attracting the public's attention.

"Few managers, however, have any idea of color values or how they may be made to appeal to the public. The element of expense also cuts a figure—too much of a figure to my mind, when results are what is wanted—and it is difficult to convince the ordinary manager that the inherent artistic sense of the public, to which I referred, must be reached if its attention is to be properly focussed upon any given thing."

Indiana

M. P. T. O. Head Not Enthusiastic

BOX office receipts at practically all of the picture theatres in Indianapolis and other Hoosier cities have suffered a decided slump during the last few months, as compared with those of the same period of 1920, and prospects for 1922 are none too rosy, according to reports from various Indiana exhibitors to Gustave G. Schmidt, president of the Indiana Exhibitors' Association.

Part of the slump in attendance is believed by the exhibitors to be due to the unemployment situation and general business depression, and a part of it to the effect of testimony at the recent trial in San Francisco of a well-known picture star.

Mr. Schmidt is of the opinion that it will be at least a year or two until the business of exhibitors recovers from the effects of the damage done by the trial in San Francisco, and he says that the trial resulting in a revival of all kinds of censorship agitation, "blue law" enforcement

and other things harmful to the moving picture business.

"We exhibitors out in Indiana were working along nicely with our Parent-Teachers' Associations, Boards of Endorsers, etc.," said Mr. Schmidt, "and then along comes this San Francisco episode and knocks about all the good faith the industry, that we had been able to build up, into a cocked hat."

Another thing which has had a serious effect on business conditions in theatre circles, and other lines as well, has been the alleged failure of Congress to do anything constructional in the way of making it possible for European countries to have credit. Until such credit is established, there is really no us for American producers to produce much, Mr. Schmidt says, and as a result business in all lines is bound to suffer.

There are some exhibitors who believe that within the next three or four months the entire country will awake to an era of prosperity and that their business will profit accordingly. The disarmament conference in Washington, the settlement of the Irish question and other world matters of a like nature, it is believed, will have a tendency to loosen up money in the United States as soon as the business balance for the year of 1921 is reached.

Los Angeles

Silver Lining Very Much in Evidence

SURVEY of conditions in the Los Angeles' territory reveals an improvement during the last few weeks and brighter prospects for the coming year. The opinion of exchange and theatre managers is that the bottom of the slump was struck a few weeks ago and that from now on conditions will be better in all branches of the business. Exchanges report good feeling and optimism among exhibitors throughout the territory, and say there is no talk of a reduction in admission prices except in isolated instances.

Col Lesser, vice-president of West Coast Theatres, controlling fifty houses, including the Kinema and Alhambra, first run houses in this city, and large theatres in Venice, Bakersfield and other important California towns, says reports coming in from his chain tell of an above normal pre-Christmas business and increased attendance all over the southern part of the state. This is in spite of the heaviest rainfall for this season for the past ten years. Lesser says he feels sure 1922 will be a big year. He declares this prediction is backed up by unusually good box office returns starting some time ago. Roy Miller of the California and Miller's theatres, first run houses, says business has been picking up recently and attendance was much better than expected just before Christmas, in face of adverse weather conditions.

Manager Grauman's million dollar theatre and Grauman's Rialto predict that 1922 will show an improvement over the past year, which was satisfactory in all respects.

Production is not brisk but all big studios are filling the schedule and entering the new year with plans that will result in better money making films for exhibitors, according to statements. Los Angeles is a hard town to gauge because its large transient population makes the amusement business good all the year around, but conservative opinion based on the general outlook, makes the statement that the new year will be a big improvement over last year.

St. Louis

Defeat for Drones, Success for Workers

1922! What does it mean? A survey of conditions in the St. Louis territory forcefully indicates that 1922 will be about what producers and exhibitors make it. Everything points to a year for fighters; defeat for drones and complete failure for those who do not know the moving picture business.

The process of re-adjustment has not as yet been completed. There is still much reconstruction to be accomplished. But the final results should be gratifying. If the industry proves steadfast in this emergency, there will be born a golden era that will surpass the miraculous period of the war. It will be greater because the picture men are wiser for what they are now experiencing. They say so themselves.

Unemployment has not lessened in this territory during the last thirty days. Many of the mines of Southern Illinois put on more workers, but this was offset by the men out of work through seasonable occupations. Some of the big steel mills of the St. Louis district have shown increased activity the past few weeks and shortly after the holidays should greatly increase their forces.

Going into the New Year the outlook would not be very bright based on present conditions. But men who have been through the fires of the depressions of 1907 and 1913 know the signs of the times. They confidently predict that better days are not far ahead. The New Year will start in darkness but should end its career in a blaze of glory. During the next few months theatres will get on a firmer basis. Better pictures will be shown, and unnecessary incidentals that have attached themselves to the industry through the war period will be discarded. The live picture men will make money during the first three months of 1922.

Exhibitors' Views

Here is how well informed exhibitors and distributors view the situation:

John Karzin, owner of Majestic, Casino, Marquette, Olympia and Star Theatres, who started exhibiting pictures in St. Louis in 1905 and is the dean of the local colony: "I am expecting to make money in 1922. The industry will be etter for the readjustment that is now taking place. Better pictures will be shown. Exhibitors will give more attention to exhibition and the keen competition that has developed will mark the passing of much of the clap-trap that grew up during the war. I passed through the dark days of 1907 and 1913 and am still here. I feel that better times are just around the corner."

Tom Leonard, St. Louis manager for Pioneer: "1922 will be a year of fighters. The trying times we are now having will eliminate some who are detrimental to the industry. During the war days anyone could make money with pictures. In the future only real show men will be successful. Much depends on industrial conditions. I feel there will be a marked improvement next spring."

Fred Wehrenberg, Melba and Cherokee Theatres, St. Louis: "Herbert Hoover, Secretary of Commerce, said construction was the key to the unemployment problem. I hold unemployment is the key to the picture situation. Unless industrial conditions improve moving pictures will not make money. The movies are the amusement of the masses. When people are not working they have no money for amusement. I feel that the producers must lower their rentals to relieve the situation. Some have already done so, but not enough. I hope for better times in the spring."

E. H. Brient, Robertson-Cole manager: "Conditions are improving. Good pictures are drawing crowds. On a recent trip I was in Peoria when 'Conflict,' the Universal release, played to a new record. In Keokuk, Goldwyn's 'Old Nest' made a six days' run to big crowds, the first time in history. 1922 will be a year for winners. We have planned accordingly."

"Consistent Improvement"

Samuel Harris, Pathe manager: "I anticipate a consistent improvement after the holidays, a real revival by spring. General conditions are more optimistic. Moving pictures were the last to feel depression; I feel they should be the first to benefit through improved conditions. When the better times come people will want to relax, to amuse themselves. The movies will be in their reach first."

Harry Greenman, William Fox Liberty Theatre, St. Louis: "The future holds success for real pictures. People are more critical. They are selecting their amusement with care."

William Goldman, Missouri Theatre, St. Louis: "We have laid our plans for the biggest year in history. Bigger and better pictures spell success. Industrial conditions are sourse to improve."

Jack Weil, Goldwyn manager: "Conditions in Northern Arkansas and Southern Illinois are rapidly becoming normal. In Eastern Missouri there has been im-

provement. The outlook for 1922 is very bright. The results attained at the disarmament conference will have a wonderfully stabilizing effect on industry. There will be released money for new enterprises. The mechanics skilled in war work may suffer, but generally conditions will benefit. Theatres are in the midst of a slump due to the holidays and industrial conditions. It takes greater effort to get orders, but our business is almost normal. The theatre man of the future will be a better business man because of the experiences of the present times."

Charles T. Sears, Grand Theatre, Brookfield, Mo., president Motion Picture Theatre Owners of Missouri: "The new year will see many exhibitors benefit. The exhibitors will no longer be burdened with the 5 per cent. film rental tax which was passed on by the producers, and those exhibitors who have 10-cent admissions will be relieved of the war tax. Our organization has been most successful in defeating attempts to inflict censorship and the blue laws on the exhibitors. I feel 1922 will be a big year for the industry in general."

Pacific Northwest

Conditions Generally Bad But Improving

GENERALLY speaking, business conditions in the Pacific Northwest are bad. In some parts of the territory, however, they are better than in others. Seattle and Tacoma, robbed of their shipbuilding payrolls, are dead. Portland, with some shipbuilding still going on and with preparations already under way for the World's Fair in 1925, is looking up, but this does not apply to the surrounding territory.

Wenatchee and the Okanogan country, on account of good fruit crops, is fairly prosperous. There is room for improvement, however, which higher fruit prices might bring. Yakima is another center favorably affected by the fruit industry. Aberdeen and the Grays Harbor country has been slow up to the last few weeks, when the lumber mills began to operate on full time and to full capacity. Now the picture theatres are feeling the increase in business very noticeably. Spokane, which draws on a large agricultural community, is better than the coast cities.

On the other hand, Montana, which for two years after the armistice was cited by film salesmen as the best part of the territory, is now worse than the rest, as is shown by the frequency of the closings of theatres through the state. Idaho is not quite so bad.

Closings are rather frequent through the entire territory, although the closing of two or three small theatres in a community has often been counterbalanced by the building of a larger, more modern house, and this is proof of a decided tendency towards optimism for the future. Such optimism was voiced by several representative exhibitors.

Exhibitor Statements

J. G. Von Herberg of the firm of Jensen & Von Herberg, said:

"Business in general has turned the corner of depression and has begun a very gradual rise. The picture business, since it does not accompany but follows general business conditions, has hardly had time to feel the improvement, but it is coming just as certainly. It will be a long time, I fear, before we can count on the usual program picture bringing in S.R.O. business. But the new prosperity will be founded on sound economics and so will last."

John Hamrick, manager of the Blue Mouse Theatres in Seattle and Portland, said:

"The people will come in paying numbers to see only the biggest, best productions, so it's up to the producers to give us fewer, bigger and better pictures all the time. I think the day is permanently past when the public will pay to see mediocre films indifferently presented, but I expect a gradual improvement during the coming year."

Donald Geddes, manager of three theatres in residential districts, said:

"The raising of the street car fares in Seattle helped the neighborhood theatres to weather a depression that otherwise might have been dangerous for even the strongest of us. We hope that before they are lowered next July business will have improved sufficiently to enable us to get by. We expect the improvement to begin soon after the New Year or by spring at the latest."

L. H. Walton, manager of the American Theatre, Bellingham, said:

"Bellingham has been hard hit lately, but business men think that with the weeding out of the weaker firms trade will settle down to a firm foundation soon after the New Year. As soon as general business is operating on a sound basis the picture business will begin to improve. We hardly expect anything like satisfactory business before next fall, but once it comes it will continue to improve steadily."

Fred Mercy of Yakima, owner of a string of houses in that city, said:

"Business is not what it has been, but we have little to complain about. We are making money, which is more than can be said in some communities, and every indication is for a steady improvement after the New Year and next fall."

Canada

Prospects Are Reported as Highly Encouraging

THE general status of the picture theatre in Canada during the past year has been materially raised through various developments along the line of general improvement in theatre structures as a whole, advancement in the art of moving picture and musical presentation, standardization of theatre operation and knowledge gained through general experience. The actual number of theatres in the Dominion has been little changed, but there is scarcely a city or town of any importance in the whole country that does not boast a handsome picture playhouse which has displaced at least one dingy and outgrown theatre.

Many Long Runs

One of the outstanding developments in Canada during the past year has been the tendency toward prolonged special engagements for film successes. First runs of from three to nine weeks in many of the key cities of the Dominion have been seen with frequency during the past twelve months. "The Four Horsemen" played nine weeks in Toronto without a break for its first run; "Way Down East" had four weeks in Toronto, as did the "Three Musketeers," "Over the Hill," "The Better 'Ole" and others. A considerable number of pictures have played two weeks at one house in Toronto and in various other cities, unusual attractions have enjoyed extended runs up to three and four weeks.

Another sign of the recent times has been the move on the part of a number of exhibitors in scattered sections of the Dominion to standardize admission prices. In numerous houses, a former scale of prices, representing a spread of perhaps 15 or 25 cents has been concentrated into a straight fee for any part of the theatre for either afternoons or evenings. Thus, there hase become a flat price for any seat in the house.

Building Ceasing

The "building age" in the picture theatre field in Canada apparently came to an end during the fall of 1921. For about two years previous to this last autumn, prominent picture theatre interests were literally chasing around the country to open great houses. The building program of the large corporations has evidently come to a close, however, and the companies now seem to be satisfied to operate present chains of houses.

With particularly hot weather last July and because of general transitional market conditions, along with a desire on the part of exhibitors to modernize their houses, more than the average number of theatres in Canada closed for varying periods last summer. Since that time, wages have been revised, admission prices have been slightly reduced and patronage soon climbed back to normal. Therefore, prospects are highly encouraging.

Gibbons Renews Contract

Goldwyn announces that its art director at the Culver City studios, Cedric Gibbons, has renewed his contract and will remain with the corporation as head of the art department for a term of years. Mr. Gibbons has constructed for the firm many unusual and artistic settings, such as those for "Bunty Pulls the Strings."

His Methods of Public Appeal Put Gable at Head of Achievement Films

INTERESTING and rather unusual facts have cropped out regarding the inception and organization of Achievement Films, Inc., whose first feature picture, "The Power Within," is announced by Pathe for current release. The executive offices of the company are in Philadelphia, but the activities which placed Gilbert E. Gable at its head have been more than national in their scope and widespread influence. It is one of the few times in the history of producing organizations that the office of president has sought and obtained a man whose strength rested mainly on his proved ability to gain and hold public interest in whatever his own convictions inspired him to advocate.

He is barely 35 years old, with a combination of Yankee, Quaker and Dutch antecedents. Since leaving high school he has specialized strenuously, first in traveling salesmanship and then in publicizing things he believed in. The things he believed in had to have unmistakable qualities of "human interest." For instance, he believed in the Philadelphia Record newspaper. Becoming its promotion manager in 1917, very soon a good many thousands of new subscribers also were believing in it. The year before he had directed a night marine pageant on the Schuylkill River with 2,500 people in the cast and 500,000 in the audience. In 1918 he was requisitioned by the Federal Reserve Bank to become director of publicity. In that year he planned the Statue of Liberty and the Victory Statue in Broad street, Philadelphia, and directed patriotic parades and publicity.

For the Victory Loan Mr. Gable produced a series of advertisements which were submitted to a National Copy Jury sitting in Washington. There were 700 suggestions submitted by publicity offices throughout the country. Out of the 115 pieces of copy selected by the jury, 104 were written by Mr. Gable. Published throughout the United States and its possessions, the newspaper space occupied by this copy gave it the commercial value of about $1,500 a word, which is said to be the highest amount ever paid for the publication of anything written in the English language.

Much Interest in Results "Clean-Up Week" to Show

When the old year passes out the exhibitors and exchangemen in the New York State and Northern New Jersey territory will know the results of the first "Clean-Up Week" in the industry. It has been urged that every exhibitor and exchangeman settle all pending grievances during the week December 23-31 so that the newly appointed official "Joint Grievance Committee" can operate efficiently under the new standardized rules, without any old adjustments to handicap it.

President Charles L. O'Reilly of the M. P. T. O. of New York State, has completed arrangements with the F. I. L. M. Clubs of both Albany and Buffalo for a "Joint Grievance Committee" in both zones, with equal representation of theatre owners and exchangemen. President William Brandt of the Theatre Owners' Chamber of Commerce has already seen his committee in action jointly with an equal number of representatives from the F. I. L. M. Club of New York City, in settling all trade grievances affecting Greater New York, Long Island and Northern New Jersey.

U. S. Film Exports to United Kingdom Show Big Decrease

The Washington bureau of the N.A.M.P.I. has obtained from the Bureau of Foreign and Domestic Commerce of the United States Department of Commerce the following figures showing motion picture film imports by the United Kingdom:

During the first nine months of 1921 the linear footage of films imported by the United Kingdom was 69,387,210 feet. During the similar period in 1920 they were 58,034,581 feet.

GILBERT E. GABLE
President of Achievement Films, Inc., which produced "The Power Within" for Pathe

Of the 1921 film imports by the United Kingdom, during the nine months period, France supplied 37,984,849 feet while the United States supplied 26,929,857 feet. In the corresponding period of 1920, France supplied 10,816,723 feet and the United States supplied 41,915,758 feet.

The total value of films imported by the United Kingdom in the first nine months of 1921 was £729,621 as against £754,269 in 1920.

Fisher Buys Features and "Shorts" for Singapore, Where Men are Favorite Stars

INDICATIONS that the demand for ever better pictures is world-wide were evident in the remarks which Joe Fisher, whose headquarters as general manager of the Middle East Films, Ltd., are in Singapore, made while in New York this week, where he purchased 500 five-reel features in addition to many short subjects.

"Censorship is much stricter in our territory over there than it is here, and it is far more sincere," Mr. Fisher said. "There is no graft nor bribery in connection with it, and it would be unheard of to attempt to offer one of the officials any inducement. They are under the most careful governmental supervision and the protection of the morale of the natives is regarded as supremely important.

"The education of our public, via the screen, is a slow, patient undertaking. After several years' experience—twelve to be exact—I can say that this year I am selecting a little finer class of films than ever before, which shows that there is some improvement in their tastes. The preference for the picture with plenty of action still prevails as it is most easily understood. Expensive productions, society dramas, situation comedies are not appreciated.

"Business is slowly coming back. The economic conditions following the failure of the rubber and rice crops were responsible largely for the slump. Our admission prices were cut in half this year, which brings them to a point considerably lower than yours in this country, our cheapest being the equivalent of 7½ cents in your money."

In discussing the popularity of American stars, Mr. Fisher said that the big, strong man of the screen was the favorite type. The feminine star, he asserted, does not begin to have the following there that she does here.

Tax on Passes Off

Exhibitors should note that, after January 1, the tax on passes is entirely removed under the new revenue law. The repeal of this tax, together with the exemption from the admission tax of admissions costing 10 cents or less, to picture theatres only, was the sole change made in the admission-tax provision of the law.

Elaborate Preparations Augur Well for Success of New York State Convention

WHEN 900 or more members of the Motion Picture Theatre Owners of New York State get their "close up" of Albany on February 14, the opening day of the annual state convention, they will find everything in readiness, first, for a business session that will be spelled with a capital "Busy Bee," and next, for entertainment that will surpass anything ever attempted at previous similar gatherings. Members of the Albany Managers' Association are leaving no stone unturned these days in arranging the details of the convention. They are not taking anything for granted. Neither are they waiting until the eleventh hour to arrange this or that feature of the program. The association is meeting once each week while sub-committees are meeting at frequent intervals.

The Albany Chamber of Commerce is working tooth and nail in doing its share toward making the convention one huge success. A booklet setting forth Albany's advantages from every angle is being printed especially for distribution prior to the convention, among all exhibitors, exchanges and producers in New York State. It is expected also that, while not members of the state association, exhibitors from Vermont and Massachusetts will attend some of the sessions. Special committees have already been named by the Albany Chamber of Commerce to co-operate with the Albany Managers' Association.

Booths Well Placed

Arrangements were perfected the past week to the end that the booths of all exchanges will be placed in a large room on the main floor of the Hotel Ten Eyck, immediately off the lobby itself. No better arrangement could possibly be made for the exchanges, the room being easily accessible, large, well lighted and most attractive.

The business sessions will be held in the grand ballroom on the top floor of the Hotel Ten Eyck. This room will easily accommodate 1,000 persons. President Roberts has placed an order for 100,000 stickers, calling attention to the convention dates and the place, in a way that can not be overlooked. These will shortly be sent to every exchange in New York State with a request that they be used on every bit of mail matter sent from these exchanges.

Special invitations to the Grand Motion Picture Ball at the State Armory on February 15, will be mailed to all New York State officials. Boxes will be built at the State Armory for the stars who have already promised to attend and who include the Gish sisters, Mae Murray, Clara Kimball Young and Eugene O'Brien. President Roberts has also communicated with Ziegfeld in the hope that Will Rogers may be included in the number.

While the ball is still over a month distant, letters of inquiry have already reached Samuel Suckno, chairman of the ball committee, from Schenectady, Troy, Glens Falls and elsewhere, asking the price of admission tickets. These tickets have been placed at $2 each and it is expected that the ball will attract over 4,000 couples.

State officials attending the ball will be presented to the stars. A special reception committee will also be named to meet stars on their arrival at the Albany station, and escort them to the Hotel Ten Eyck. Mayor William S. Hackett will personally welcome these stars to the city.

In connection with the banquet which will be held on the roof garden of the Hotel Ten Eyck on the concluding night of the convention, motion pictures showing activities of the two previous days and featuring many of the members of the association, will be shown. As soon as these pictures are taken, they will be rushed by special messenger to the laboratory of the General Electric company in Schenectady, developed and printed.

An Active Seven

While the Albany Managers' Association consists of only seven members, these seven are an extremely active committee these days. Associated with Mr. Roberts are Samuel Suckno, Fred. P. Elliott, William Berinstein, O. H. Stacy, Harry Lazarus and Harry Hellman. Samuel Berman, secretary of the Motion Picture Theatre Owners of the state, will make a trip to Albany in the near future to confer with these men in working out further details of the big gathering.

President Roberts and Samuel Suckno, the latter acting as chairman of reservations, issue a word to which every exhibitor planning to attend the coming convention should pay heed. It is this—don't wait to the last minute before making hotel reservations. Albany is an extremely busy city during the legislative session. There will be plenty of room, however, for everyone, but exhibitors should at once write Mr. Suckno, care of the Albany Theatre, Albany, N. Y., telling him just what they desire in the way of hotel reservations. Mr. Suckno will make these reservations and acknowledge all such communications on the day they reach him.

SCENES FROM "THE BEAUTIFUL LIAR," STARRING KATHERINE MACDONALD, A FIRST NATIONAL ATTRACTION

4,000 Theatres and Two More Stars Promise to Aid Screen Artists' Guild

INDORSEMENTS of the program of the Independent Screen Artists' Guild, organized last week in Los Angeles by forty-five leading independent producers and stars to establish direct relations between the studios and the theatres of the nation, thereby eliminating the middle man to the benefit of the public and the producer, continue to pour into the Guild headquarters, according to advices received from Los Angeles.

The number of theatres backing the new movement is now in excess of 4,000, each of which has pledged itself to set aside the week of February 18 for the simultaneous presentation throughout the United States of notable productions of the Guild members as a striking indorsement of the plans of the independent stars and producers.

Two big eastern stars and the producing companies with which they are affiliated have wired their enthusiastic approval to the Guild of the plans adopted by the western actors and producers, headed by Charles Chaplin and the Talmadges and including many other screen celebrities. Congratulations and expressions of co-operation were telegraphed by Hope Hampton and Richard Barthelmess, who are starring in their own productions in the East, and by C. H. Duell, president of Inspiration Pictures, Inc., of New York.

"Although I am in the East," wired Richard Barthelmess, "I am in hearty sympathy with the movement which has so auspiciously begun and which will have a far-reaching effect on the industry. You can count upon my support and hearty co-operation."

"The formation of the Independent Screen Artists' Guild," telegraphed Hope Hampton, "marks another gigantic step forward in our industry, and I want to add my heartiest congratulations to the originators of the project and the stars and producers enrolled under its banner. Aims and purposes as outlined in proclamation need no further commentary. Independent producers and stars and independent theatre owners and public will all benefit through creation of the Guild, which is positive assurance of its success."

"Count on my organization as being with you, although we are in the East," wired Mr. Duell.

Capitalization for Week in New York Is $1,635,000

With two companies located in western and central New York, and with an aggregate capitalization of $1,635,000, this week's list of motion picture corporations numbered twelve companies. The Niagara Pictures Corporation, capitalized at $100,000, was incorporated by David Levy, M. T. Doyle and George Williams, all residents of Buffalo. The Dawn Film Corporation, incorporated at $300,000, with Francis Brereton, Thomas W. Dooley and E. B. Meitzler, of Syracuse. Other companies incorporating are located in New York City as Williamson's Undersea Wonders, $25,000, John E. Williamson, George A. O'Keefe, Elsa M. Umla; Drucker & Baltes Co., $30,000, Robert M. Baltes, Charles D. Kaufman, Herman Fabry; Clifford Brooke, Inc., $300,000, Clifford Brooks, Charles Mussett, Alexander Hunter; Melody Pictures, $5,000, Isadore and Edythe W. Faggen, Sydney L. Cohen; Gene Buck. Inc., $5,000, Gene Buck, George A. McCormick, Stella Burke; Monra Productions, $5,000, George A. McCormick, Charles E. Heath, William Hechheimer; Wm. P. S. Earle Pictures, $500,000, Wm. P. S. Earle, Victor M. Earle, Yonkers, Guyon L. C. Earle, Forest Hills; Harry Delf Productions, $50,000, Joseph A. Physioc, Harry Delf, B. A. Leerburger; Broadway Attractions, Rockville Centre, $15,000, Michael Hoffman, Rockville Centre, Gus Harris, Jane Morgan, New York City.

Schade Gives 10 Per Cent of Receipts to the Poor

Charles Ray, in "Nineteen and Phyllis" and "Not Guilty," with Sylvia Breamer, Molly Malone and Richard Dix, distributed by Associated First National Pictures, Inc., were among four offerings advertised in the churches of Sandusky, O., during the week of Dec. 19-24 and they were the only two that were identified, bearing the title. "It's a First National."

The Associated Charities of Sandusky, with the aid of a Sandusky newspaper were trying to raise a fund out of which to help the poor during the winter, and George J. Schade, of theSchade Theatre, promised 10 per cent. of the gross receipts of his theatre.

A newspaper played Schade's proposition on its first page every day for a week, starting with a special article by a popular feature writer in its Sunday edition. This paper furthermore, gave Schade twenty inches of display advertising space a day, gratis. It also printed five thousand cards which were scattered everywhere throughout the city and surroundings, by the Sunshine Girls, who devote several hours a week to charitable work. It was through them that the pictures were advertised in the churches of Sandusky and vicinity.

A few pastors refused to display the cards, but the number was few indeed.

Schade's proposition has further popularized him—and that's saying a great deal, as he was recently elected to a Sandusky commissionership by a big majority.

A. S. Kane on Vacation

Arthur S. Kane will spend a brief vacation in Pinehurst, North Carolina, before returning to New York City from the southern trip which he made with Charles Ray and Party. Mr. Kane's young sons, Arthur S. Kane, Jr., and Lawrence Kane are already established at the southern resort awaiting the arrival of their father.

Goldwyn Sells Product in Many Parts of World

Goldwyn has sold its fourth year product in widely separated parts of the foreign sales field, according to an announcement made by J. H. Hoffberg of the firm's foreign sales department. In some cases new sales affiliations have been made and in a few isolated instances virgin territory has been added to the field served by the Goldwyn product, the Goldwyn organization says.

The fourth year product has been sold for Australia and New Zealand to Australaisian Films, Limited, which serves all of the most important motion picture theatres in those two islands.

Both the third and the fourth year Goldwyn pictures have been sold for distribution throughout the Dutch East Indies, the Federated Malay States and the Straits Settlements to the Middle East Films, Limited, a subsidiary of the South African Film Trust.

Previous Goldwyn productions distributed in these sections of the foreign field have been very popular, it is said, and the trade mark of the firm has come to be recognized as a symbol of merit. Goldwyn expects its more recent productions to make an even stronger impression. Mr. Hoffberg also stated that the Goldwyn fourth year product had been sold for distribution throughout Mexico.

Albany Exhibitors and Exchangemen Form Body

A joint board of arbitration, to settle differences between exchanges and exhibitors in the Capital district has just been formed in Albany, N. Y. This board will meet each Tuesday at the Pathe exchange. There is also said to be a prospect that the New York and Buffalo exchanges will shortly get together to the end that all disputes between exchanges and exhibitors in the entire zone west to Buffalo may be handled by the Albany board.

There was a meeting at the Pathe exchange in Albany last Monday, at which all eight exchanges in that city were represented. The following were named as exchange representatives on the board of arbitration: Bert Moran, Pathe, chairman; R. C. Halligan, Universal; B. F. Gibbons, Vitagraph; E. W. Cramer, Select.

The exhibitors left the naming of their representatives in the hands of Louis Bittner, of Cohoes.

Consular Reports on Film Industry Abroad Show Increase in Raw Stock Importations and a Decrease in Negatives Brought Here

A COMPLETE survey of the film industry abroad has just been received by the National Association of the Motion Picture Industry through its Washington bureau. The survey is embodied in a report to the United States Senate by Secretary of Commerce Hoover. It is the result of a resolution introduced by Senator Wadsworth of New York calling upon the Department of Commerce to furnish the Senate with a survey of the motion picture industry in foreign countries and the extent of film importation into the United States. The information was gathered by United States consular agents abroad and computed by the Department in Washington.

The report shows that film imports by the United States have increased from 11,725,000 feet, valued at $685,000 in 1911, to nearly 150,000,000 feet, valued at more than $4,000,000, in 1921. The greatest period of expansion was between 1911 and 1914. In 1914 our imports were 64,774,000 feet of film valued at $2,302,000. The bulk of these imports, however, have been raw stock. In 1914, for instance, 44,717,000 feet of raw stock was imported and, according to the government report, the 1921 figures, available in September, indicate that the raw stock imports for 1921 will be in excess of 130,000,000 feet or about three times the 1914 figures.

Imports Show Decrease

"Our imports of exposed film, however, have shown a decrease," says the report, "and for 1921 they will apparently be about half as large as in 1914. During the war imports fell from 20,057,000 feet in 1914 to the low mark of 2,267,975 feet in 1918. Recovery since 1918 has been rapid, imports increasing in 1920 to 6,233,000 feet, and for 1921 will probably be approximately 10,000,000 feet. The total value of this exposed film is likely to be about the same as in 1914, the price of film, like prices of other commodities, having changed.

"During the war, the development and expansion of the American motion picture industry proceeded with great rapidity. Imports of exposed film declined and the effect of foreign competition in the domestic field became less important. Exports of exposed film increased from 32,192,000 feet in 1913 to over 150,000,000 feet in 1919.

Exports Jumped

"In 1920 our exports of exposed film were 175,233,000 feet, which is more than five times the highest pre-war figure. For 1921 the total export will probably be somewhat less than in 1920.

"There are no official figures on the domestic production of motion pictures with which import figures can be compared. But as compared with our domestic exports of exposed film imports are of relatively small importance. Even for the current year, in which imports have increased and exports decreased, the import will probably be only 10,000,000 feet, while exports will be at least 140,000,000 feet.

"Since many of the pictures sent to this country by foreign producers are not saleable and are never shown before American audiences, the figures for the import of exposed film are slightly of less significance than they first appear. Further, in gaging the importance of imports, the rapid development and expansion of the domestic industry must be taken into account. An import of 1,000,000 feet of film into the United States today means much less to the industry than the importation of a similar amount meant in 1914. The domestic market has so developed that 20,000,000 feet (the import of 1914) would be more easily absorbed today than a much smaller amount in 1914. Except for four German and one Italian film, pictures of foreign make, imported since the war, have not been especially successful.

Millions of Feet from Belgium

"More than four-fifths of the raw film and two-thirds of the exposed film imported into the United States come from five European countries: Belgium, France, Germany, Italy, and the United Kingdom."

The report says further that of our 1920 importation of raw stock, 30,833,000 feet came from Belgium and that in 1921 the same country has supplied the United States with approximately 40,000,000 feet. Belgium, however, is not an important exporter of exposed film. American films are holding their own in Belgium in the face of severe European competition.

In 1920 the United States imported more than 62,500,000 feet of raw stock from France and returns for 1921 indicate that such imports from France will reach 75,000,000 feet. Our imports of exposed film from France in 1921 were approximately 2,200,000 feet, a slight increase over 1920.

"The industry (in France) is unable to produce the elaborate feature pictures which require special and expensive equipment," says the report.

In 1921 the United States imported from Germany about 2,000,000 feet of exposed film, or about 26 per cent. of our total importation of exposed film. In the first nine months of 1921 we imported over 29,000,000 feet of raw stock from Germany, over 20 per cent. of the total unexposed film which entered the United States from foreign countries.

Before the war about one-sixth of our exposed film imports came from Italy. During the war, however, these fell away to practically nothing. In 1921 imports from Italy were about 600,000 feet, which is far below the import level of 1914.

"It is doubtful if the import of exposed film from Italy will regain its pre-war importance," says the report. "American producers have become firmly established and can produce film enough to satisfy the American demand. The gap which Italian film filled in pre-war days no longer seems to exist."

In 1920 there were 82 producing companies in Italy, capitalized at 100,000,000 lire and employing 300,000,000 lire working capital. The total production of new film in Italy that year was 5,250,000 feet.

In South America, the report describes brisk competition between American, German and Italian films.

"The cheapness of European films seems to be a determining factor, and they are used in increasing amounts, although inferior in quality," says the report.

From the United Kingdom before the war, we imported over 25 per cent. of our exposed film. For the year 1921, however, imports from the United Kingdom will not exceed 2,000,000 feet. No imports of raw stock from there were reported during the first nine months of 1921. The report estimates that 50 per cent. of the pictures used in the United Kingdom are American made.

Detroit Exhibitors and Exchangemen to Hold Dinner

Arrangements have been completed for holding a joint dinner dance of the Michigan exhibitors and the Detroit exchange managers at the Hotel Statler, January 10, Tuesday evening. Starting with a banquet, there will be addresses by many prominent picture men and vaudeville entertainment, followed by three hours of dancing. It will be the first time in the history of the industry that both branches of the business have co-operated in holding a joint social affair. The committees appointed to work out the details comprise: J. C. Ritter, Detroit; Phil Gleichman, Broadway Strand; W. S. McLarence, Jackson and H. R. Richey, Detroit, representing the Michigan exhibitors association. J. E. Flynn, Goldwyn; Joe Friedman, Universal, and W. E. Wilkinson, secretary, represent the exchange managers committee.

Fox Plans Operation on Big Scale of Educational and Industrial Divisions

WILLIAM FOX, as president of Fox Film Corporation, announces for the new year another important addition to his screen enterprises. He has organized educational and industrial divisions, planned on a broad scale. This new enterprise is inspired by what Mr. Fox regards as a crying need for educational films that really educate, and for films dealing with business that not only tell the manufacturer's story instructively but create lively interest while doing so.

The educational and industrial divisions, in their operation, will be wholly independent of the amusement enterprises of Fox Film Corporation. They have their separate and distinct staffs—directors, scenario writers, librarians, technical men, artists, animaters and clerical forces. The two divisions are under one head—Herbert E. Hancock, formerly director of Fox News. Supervisory direction, however, will be exercised by Mr. Fox and Winfield R. Sheehan, vice-president and general manager of Fox Film Corporation.

The Fox plan, thus suggested, obviously means that the work of the educational division will be laborious, far-reaching and costly. For a year or more, it is announced, the expectation is that expenditures will exceed receipts; but that the division will ultimately be a financial as well as a popular success, Mr. Fox entertains no doubt.

The educational division possesses an immense advantage in its access to the library of Fox News, containing more than 1,000,000 feet of negative film from which may be assembled hundreds of educational subjects. In this labor are engaged many experts in film assembly, who have already selected an assortment of subjects of inestimable value as the basis of visual instruction for the first months of this Fox enterprise.

The industrial division, it is felt, has an irresistible appeal, inasmuch as it presents a method of advertising the tremendous pulling power of which is universally conceded. Director Hancock, having perfected his organization, announces that he is prepared, at a moment's notice, to undertake an industrial production of any size or scope.

Another Lid Off

Rome, N. Y., is the latest city to adopt Sunday picture shows. Mayor G. Arthur Mickle has just signed an ordinance which will enable the theatres to operate on Sunday between 2 and 11 p. m. The agitation was started over a year ago.

It was planned to submit the matter to the citizens in a referendum vote on November 8, but this was found unlawful from the fact that informal referendums are not authorized by the law in New York State. A resolution favoring Sunday shows was adopted on December 5 in Rome, by a vote of 4 to 2. Petitions from over 3,000 persons asking for Sunday shows were presented to the council. The Strand and Star theatres took immediate advantage of Mayor Mickle's action and drew capacity crowds last Sunday.

Albany Managers Hold Meeting and Name Chairmen

The Albany Managers' Association held a meeting Tuesday afternoon, December 27, at which time Richard C. Fox, manager of the Famous Players exchange in Albany, and Joseph Klein, of the Robertson-Cole Company, New York, were named as chairmen of committees which will co-operate in cooperate 100 per cent with the managers in giving Albany the biggest and best convention which it has seen in recent years. The Chamber of Commerce proposes to give a luncheon on some one of the convention days.

Moss Opens Another Motion Picture House

Still another handsomely appointed moving picture theatre was opened to the New York public December 25. It is the Cameo, on Forty-second street, just east of Broadway, adjoining the Bush Terminal Building, and until a smaller house is opened may be called "the Little Theatre of the Screen," as one of the daily papers stated. The auditorium, which has no balcony floor, seats a few less than 600 persons.

The Cameo is under the direction of B. S. Moss, who plans to devote it to moving pictures with such supplementary musical and dancing numbers as are customary in the other Broadway film theatres.

New York's newest moving picture house, which, it is said, was designed after conferences between Mr. Moss and Irving T. Bush, has been decorated and furnished to give the impression of intimacy suggested by its size. The auditorium is done chiefly in old rose, cafe-au-lait and gold, the whole being softly lighted from a chandelier in the dome of the ceiling. The walls are paneled and the ceiling is elaborately but not loudly ornamented.

The theatre is equipped with a four-manual organ and will also accommodate an orchestra. All the lights used in the house, as well as the curtains, are controlled from the projection booth, which is on a mezzanine floor at the rear of the auditorium, so there is no back-stage work to be done.

"Peacock Alley," with Mae Murray in the leading role, directed by Robert Z. Leonard, was the featured photoplay of the first week's program, and on the bill with it are the usual topical pictures, Jimmy Aubrey's Vitagraph comedy, "The Messenger," and several musical selections.

Wid Gunning Company Announces Appointments

Wid Gunning announces the appointment of George Slater and Frank Heyfron as special representatives, in charge of the Wid Gunning, Inc., Los Angeles branch. Mr. Slater is well known in the Los Angeles territory, having been, until recently, connected with the Realart office while Frank Heyfron has a wide acquaintance among exhibitors through his association with Paramount and Realart in that territory and in Seattle.

Troy M. Rodlun, formerly assistant circulation advertising manager for the Hearst magazines, has joined the Gunning organization to handle direct mail exploitation. James Englander, formerly with Vitagraph and Federated Films, and a newspaperman of wide experience in New York City, is now a member of the publicity department, doing general publicity work. Irvin C. Davis, direct from a long experience in the advertising and sales' promotion field, and M. R. Edwards, are others who have entered the Wid Gunning publicity and advertising departments.

Passes Resolution Thanking Officers

The following resolution was adopted at the mid-winter convention of the Wisconsin Exhibitors Association, held at Milwaukee on December 15 and 16: Be it resolved that we the Wisconsin Exhibitors Association in convention assembled extend a vote of thanks to our national officers for the efforts set forth in our behalf and which they have so ably handled, especially the repeal of the 5 per cent. film rental tax.

Be it further resolved that a copy of this resolution be sent to our national officers.

The funny little brown derby, the "fit me snug" coat and the stranger pants, topped off with the big feet underneath, and all guided about by a pair of well-known crossed eyes, have again appeared on the Mack Sennett lot to report for work. Ben Turpin and Phyllis Haver have finally started in real earnest. Bill Watson has been chosen to direct the comedy pair in their first two reeler of a series of eight, for distribution as a First National picture.

Ernst Lubitsch Describes Novel Method of Preparing a Picture for Production

By SUMNER SMITH

ON Tuesday, December 27, Ernst Lubitsch, Germany's greatest motion picture director, underwent the ordeal of answering rapid-fire questions shot at him, through an interpreter, by trade paper writers eager to make the most of the limited time allowed them. This alert, physically striking man, who had been represented as so painfully retiring that he had to issue his orders through a subordinate, met the test with rapid-fire replies, delivered without hesitation and with authority. Occasionally he ran his fingers through his jet black hair and left his chair to pace restlessly like Douglas Fairbanks, but never did he hesitate in replying.

Passing over, for the time, Lubitsch's views on American pictures, and his impressions of this country, let us listen first to his novel and highly interesting views on preparing for the production of a feature.

"After the author submits his manuscript we two go off together to the mountains or any place where we will not be annoyed by interruptions," he says. "Once arrived, we go over every word in the manuscript together and compare our ideas and arrive on a scenario. I make the decisions, of course, but I am always open to suggestions.

"As soon as the scenario is completed and the casting has been done, I supply each artist with a general idea of the picture—just a very general idea, nothing detailed about the plot. I don't ask them to study how to play the part assigned them; I just want them to visualize the whole. Then, when we get together on the lot, I give the players detailed instructions.

"The titles are all written before the 'shooting' begins. As I shoot I plan how I'll cut the picture and carefully keep a record of intended cuts, so that it usually takes me only ten days for the editing work. For instance, though I spent a year on my latest picture, 'The Wife of Pharaoh,' and shot 90,000 feet, I readily cut it down to between 9,000 and 10,000 feet."

Those are Lubitsch's methods on handling actors. Truly they are new to this country, where the actor studies his script before appearing in the studio or on location. But, then, Lubitsch stages only big spectacles that take a lot of time—it was said that it usually takes him a year to make a feature—some times he completes one in ten or eleven months—and those of us who see the finished result begrudge him the time.

The writer visited Lubitsch with the firm intention of learning something first-hand about economic conditions in Germany and the picture industry in particular. He planned questions about EFA and UFA and the other big organizations.

But Lubitsch was diplomatically non-committal.

"I am a director and the making of a picture occupies all of my time," he said. "I cannot answer your questions—you must ask some official of the Hamilton Theatrical Corporation, which brought me here on this visit."

So, with the clock aggravatingly ticking off the precious minutes, the interviewer sought the director's opinion on American films.

"I have not had the opportunity to see most of your great pictures," he said in answer to a request to name the picture he likes best, "but I consider that, among those I have seen, 'Broken Blossoms' is uncomparable, and I doubt if you have any to equal it. The German people went wild over it. Griffith is a great director. This is the picture which decided me to visit your country and study your methods. Another great American picture I have seen is 'Forbidden Fruit.'

"As for the artists, I have seen and admired Mary Pickford, Charlie Chaplin and Douglas Fairbanks. Chaplin has no equal for popularity in Germany, and neither is there an actor among us who can do Fairbanks' great stunts and delight the people with the virility that is his."

"How are American pictures regarded in Germany?" he was asked.

"They have such great popular appeal," Lubitsch replied, "that some of our directors are imitating them, especially your westerns. They go over strong. German audiences are immensely interested to see how your directors work out the themes assigned them—from the American viewpoint—and to learn your customs and see what the United States looks like."

ERNST LUBITSCH

"What are your plans for the future?"

"I can only say this: that, like some of your American directors, I began costume plays whenever everybody said they weren't wanted, and we found they were wanted. I shall continue making costume plays until it is evident to me that the trend has turned toward modernity.

"Don't ask me about my latest picture. I don't want to talk about it now. I'd much rather have you see it and judge for yourself. I'll only say it introduces Dagny Servaes, a beautiful and extraordinarily emotional Austrian actress, in the leading role, and includes Harry Liedtke, known as the best lover in Germany.

"And that reminds me of a joke on myself. Of all comedy parts that Germans like to play that of a young lover comes first. I wrote a scenario about a young lover and played the part myself. That was during the war, when there was a shortage of mirrors, and the picture was most unsuccessful. It cured me. You cannot be both a director and a player. In "One Arabian Night" I played the hunchback because we couldn't get the right man."

It was annoying the way the clock kept methodically ticking away. The interpreter was restless—poor man, his had been the hardest task, and he had been at it nearly all day.

"Do pretty faces count for much in German films?"

"Oh yes, we like pretty faces and youth but we will readily desert beauty and youth if there is no character and talent—by 'we' I mean the German audience."

Then the conversation turned to historic backgrounds. Lubitsch said they were much easier to stage abroad than here, and they were, "natürlich," much more likely to be faithful reproductions. In this connection Paul Davidson, who is Lubitsch's guide while here, read in a German daily paper, just received, a story of how, since the picture was completed, 250,000 German school children have made pilgrimages to the sets for "The Wife of Pharaoh" to study Egyptian architecture. These pilgrimages were arranged by the educational authorities.

The clock struck 4 o'clock; the interpreter cleared his throat and bestowed a lingering glance on it. So—"Auf wiedersehn."

Ernst Lubitsch arrived on December 24. He will stay about ten days more in New York and vicinity and then visit Los Angeles. His visit in this country will consume about six weeks. In that time he expects to gather a wealth of detail about American production methods.

(*Continued on following page*)

Herman Robbins Now General Manager of Sales of National Screen Service

HERMAN ROBBINS, who resigned as general sales manager of Fox Film Corporation to go into business for himself, announces he has affiliated himself with National Screen Service as general manager of its sales in the United States.

"I have carefully analyzed National Screen Service in the past few months, its steady growth, and the unqualified praise it meets with wherever shown; and I am keenly aware that it is only a question of time when the National Screen Service method, enabling the exhibitor to show in attractive film form instead of by slides his coming attractions with interesting, box office drawing extracts from those attractions, will be a requisite necessity in every theatre just as feature films, good music, comedies and news reels are now an integral part of his weekly and daily program," Mr. Robbins said.

"Every phase of theatre presentation has shown marked progress in recent years except that of the exhibitor showing his future merchandise to his buying public.

"I am highly gratified to be associated with Messrs. Pollak, Weinberg and Gruen, who are to be complimented for the high esteem in which National Screen Service is held by the thousand exhibitors who now subscribe to the service. I plan to create sales organizations for National Screen Service in the principal exchange centers throughout the country for direct personal contact with all exhibitors as to the value of this service to his patrons and to his box office."

No Albany Censors; Cobb Admits Films Are Generally Good

There will be no reviewing of pictures at Albany by the New York State Motion Picture Commission, according to George H. Cobb, chairman. Mr. Cobb believes that producers and exchanges throughout the entire state can best be served by the present arrangement of reviewing all pictures at the New York office.

Neither will there be any immediate additions to the road force, which consists of only one man, Ansel W. Brown. Later on, however, one or two more may be added.

Mr. Cobb declared that the majority of the pictures submitted to the commission these days are so constructed that no eliminations are necessary. In fact, he said there are no wilful violations of the law these days on the part of either exchanges or producers.

Additional furniture has just been added to the Albany office and from now on duplicates of all violations will be kept at the Albany bureau. This, said Mr. Cobb, will enable the attorney general to prosecute all violations from Albany and the reports covering these violations will be accessible at a moment's notice.

Miners Aided By the Use of Pictures

The use of motion pictures is an important feature of the educational work of the United States Bureau of Mines in promoting safety and health among miners, according to information received from that governmental department. The motion picture films in the possession of the Bureau of Mines are also lent to individuals or organizations which intend to show them for educational purposes, especially for the promotion of safety, health, welfare, and efficiency in the mining industry. They are not permitted to be shown where an admission fee is charged. Transportation charges are borne by the borrower. This service has proved so popular that requests for the loan of some films can be filled only in the order in which they are received.

Most of the bureau's films have been donated by co-operating agencies that are desirous of promoting educational work in the mining industry. During the past year a number of new films have been obtained, four of the most important being "The Story of Asbestos," "The Story of Steel," "The Story of Rock Drilling," "The Story of Sulphur."

Mr. Leopold, of the Washington office of the bureau, conducts the co-operative work with mining and other companies for the making of films of educational character bearing on the mining industry, and renders technical assistance in the planning of the work of making the pictures. He has also made arrangements with motion picture companies so that the bureau receives copies of motion pictures of events of special interest to the mining public.

The educational work of the Bureau of Mines is further promoted by the preparation of exhibits showing various phases of its work. During the past year exhibits of this character were shown at a number of state fairs, and in connection with the meeting of the American Mining Congress at Chicago. The bureau also maintains an exhibit of educational character at its Pittsburgh station. These exhibits have been valuable in promoting a wider knowledge of the mining industry, not only by the general public but by those interested in the industry as well.

Changes Itinerary

Cecil B. De Mille has altered the itinerary of his vacation trip, according to a cablegram received by his representative at the Lasky studio. The producer stated that he had delayed his departure from Rome until December 21 and expected to spend Christmas in Nice instead of Tunis as originally planned.

Whether this change in dates means the abandonment of the producer's trip to Northern Africa or merely its postponement cannot be determined. The cablegram carried the news of the change of dates without additional comment.

German Director Here

(*Continued from page* 53)

Born in Poland, Ernst Lubitsch was originally a tailor's apprentice. He then became a super for Professor Max Reinhardt, and gradually worked himself up to a speaking part under Reinhardt's direction. It was from the great director that he received his production instruction. Lubitsch became well known as a character artist in Jewish roles, similar to characters played by Alexander Carr, Barney Bernard, etc. He later came under the management of Paul Davidson, and created on the screen the roles he had made well known on the stage. His first great picture was "Gypsy Blood." He and Pola Negri grew simultaneously. It was a great combination. He developed into a master director, and she, a great actress.

He is a hard worker and makes it a point never to show anybody any scene of his production during the entire period of producing. It was he who produced "Gypsy Blood," "Passion," "One Arabian Night" and "Deception."

In February of this year he entered into a long term contract with the Hamilton Theatrical Corporation of New York and started the producing of his first picture under that contract. The picture is entitled "The Wife of Pharaoh" and was completed, after ten months of hard work, just one week before he sailed. It required an aggregate of 126,000 extras in the course of filming.

Lubitsch is unbelievably young, 29, and yet he has attained in the German film world the same position that Reinhardt has in the dramatic world.

Mrs. Hamlin Dies

Mrs. Saloma Hamlin, the mother of Thomas J. Hamlin, managing editor of Motion Picture Journal and managing editor of Associated Film Press, died in Minneapolis Tuesday, December 27, at the age of seventy-five. Mr. Hamlin immediately left for Minneapolis.

"School Days," Backed By McCormick's Sagacious Showmanship, Breaks Records

By ROGER FERRI

"I AM your house the opening show and if your show is good you'll jam them in for the rest of the week." That's the advice that an old boss gave us some five years ago when we started out ahead of a musical troupe headed for the "sticks" of the K. and E. Southern time.

As the years passed we have often thought of that counsel and we have tried our utmost to "jam 'em in." And in that advice we find the foundation so essential in the making of a box office success whether it is a legitimate attraction or motion picture.

And it was on the theory that satisfaction at the opening show—satisfaction resultant from worthwhile and value-received entertainment—that S. Barret McCormick, managing director of the Allen Theatre, Cleveland, O., must have worked when he introduced that wonderful box office attraction, "School Days," to the fastidious theatregoers of that municipality. But while it is the business of the exploiteer, advance man, publicity agent or whatever you want to call him, to "pack" the house, after all, it is the attraction that either encourages or discourages patronage. Presentation and exploitation, however, are necessary factors that must be properly utilized. Poor presentation of a good attraction discourages business; poor exploitation depreciates the box office value of an attraction.

How McCormick Did It

But given a picture like "School Days," which inspires showmen to achieve wonders that show their results in dollars and cents at the box office, the public cannot help but take notice. And no one is better acquainted with this fact today than Mr. McCormick. He "sold" himself first—and then came the task of "selling" the public. And he did it.

"School Days" made history in Cleveland this week and it will repeat it in hundreds of other American cities. Of that we are certain, for immediately after the Cleveland openings the picture was booked into eight first run Ohio theatres for day and date showings—the greatest tribute ever accorded any picture in that wonderful state. But it was the picture, backed up by a demonstration of as fine an example of keen showmanship as has come before the attention of the writer this year, that won out. Mr. McCormick had something to work with. He had more than a picture. He had a magnet. He had nothing to hide and whatever he said about the picture in print or by word of mouth was substantiated by the production itself.

And that is why after jamming them in on Christmas night—an evening when folks usually observe get-together gatherings in their homes—Clevelanders continued to pour into the theatre. There was a reason for this attraction. McCormick had heralded the coming of "School Days" with an advertising campaign that reached out into every home, every shop, every office, every school room, in fact, it reached everyone. As one rode home from work the trolleys announced the engagement, for attractive posters were prominently displayed. The newspaper advertising was characteristic of the campaign itself in that in all reading matter the combination of black and white colors was effectively used. The handsome as well as novel posters with a black background and white letters, outlining a slate, were plastered everywhere. The town was circused so thoroughly that wherever one turned he could not help but seeing the words: Gus Edwards' "School Days." The paper stood out like a bottle of milk in a quart of ink. It was a tribute to the publicity department of Warner Brothers, who are state righting the production.

But "Mac" didn't stop there. He knew he had a picture that every school boy and girl should see. And he wanted every girl and boy in that city to see it. He made it his business that they did. How? On the Thursday previous to the show opening, Mr. McCormick staged a special showing for every school principal and teacher in Cleveland. They taxed he capacity of the house that morning and so well satisfied and entertained were they that the engagement was on the next day announced to every scholar in the city. Result: more children attended the Allen Theatre this week than ever before were crowded into any Cleveland house.

And that was not all. Warner Brothers had issued unique heralds and cutouts of black and white with a very artistic pose of Wesley Barry, the star. These cutouts enabled tieups with every shop in the city. These, together with the attractive posters, were displayed in well-dressed windows in the city centre. Another unusual advertising stunt was the introduction of the "Advertise with Music" campaign conceived by Eddie Bonns, the live-wire exploitation and publicity director of Warner Brothers. With the city circused with attractive paper and the windows handsomely dressed to draw the eye of the passerby, ths stunt was used with splendid results for it aroused no end of talk in the town.

Music Played Up

The musical feature is based on the fact that the Gus Edwards' melodies, universally known, play a big part in the picture. The stunt consisted of a phonograph, the horn of which protruded out of one of the big windows of the down-

(*Continued on following page*)

On the left, Bill Nigh, director of Warner Brothers' "School Days"; center, S. Barrett McCormack, of the Allen Theatre, Cleveland, who set the Ohio metropolis talking with his recording-breaking exploitation of the picture, and, right, Harry Rapf, producer

Rothacker's New Year's Resolution to Tell 365 Persons Truth About Industry

WATTERSON R. ROTHACKER has made one New Year resolution—that one every one of the 365 days of 1922, he will give some one person a better understanding of the motion picture industry. This daily person may be a street car conductor, an ex-bartender, a preacher or an banker—he merely is determined that there shall be one on every day.

It will be his aim to give this one-per-day individual a true comprehension of the true facts in the case. He will tell this person that all screen stars do not lead multiple lives. That stars and directors do not make a million a year which they squander lavishly. That business-like methods are not unknown in the industry of photoplay manufacture. That enormous producers' profits do not prevail. That the industry is not really out to wreck the morals of our fair land—that censors are as a matter of fact not needed.

Mr. Rothacker would count his efforts well spent if only a small percentage of the 365 became converts. Many of these in turn will tell others. There are thousands of persons identified with the motion picture industry. What if only 100,000 of these would make a resolution like Mr. Rothacker's. It would be like a snow ball which would increase in size with the months and years until——.

The dawning 1922 is seen by Mr. Rothacker as the "most healthful year in the industry's history."

Learning Co-operation

"We have done a house cleaning by means of which a number of evils have been eliminated," said the head of the Rothacker enterprises. "This will prove a good thing from the exhibitor's viewpoint, because elimination of production extravagances will mean better pictures for the same money and consequently better satisfied and larger audiences.

"The fact that all branches of the industry have gone through a critical time augers much for the common welfare. People who pull through a dangerous period together get a respect for the qualities never before recognized in one another. If in the future we disagree with one another in policies or program, let's attempt by personal contact to straighten things out. I realize that it is impossible to attain an altruistic state in the industry, but for selfish reasons we should attempt to achieve the nearest possible approach to that state.

"While the coming year may not be the biggest with respect to gross receipts, I believe it will be the most healthful year yet. We have arrived at normalcy perhaps for the first time in our short career. Exhibitors may now build their future business on a substantial and dependable foundation."

Mr. Rothacker looks for 1922 to bring a closer co-ordination of efforts and ambitions of producers, cameramen, laboratories and projectionists toward better screen values, which naturally will be reflected in the exhibitors' box office receipts. Universally better screen values can be obtained only by the standardization of colors, timing and, finally, projection. While in Los Angeles recently Mr. Rothacker spoke before the American Society of Cinematographers and this organization went on record as solidly behind the suggestion of standardization, promising that co-operation between cameramen and laboratory which is so essential to final screen values.

"School Days" Breaks Record

(*Continued from page* 59)

town store, playing "School Days," Edwards' greatest popular song success. On the roofs of various buildings throughout the city was installed a sound amplifier, which was connected by wire with the music stores and commercial shops, playing the song so that every passerby heard it. This novelty intensified interest in the picture.

Mr. McCormick announced the opening with a quarter-page black and white ad in all the Cleveland papers. He followed this up with similar ads, emphasizing the splendid opening. But the trick had been done. McCormick jammed them in at the opening show. The picture did the rest. They left the Allen Theatre raving over the picture. They agreed that it was an unusual production. They were entertained. They got their money's worth. And they went home and told their folks and friends about it. That was the system Mr. McCormick used. He knew his picture and believed in it. And now all Cleveland is talking about "School Days" just as we expect every other city where it is to be shown to talk. For it is a remarkable picture that not only every child, but also every grownup should see. It refreshes fond memories. But, more than that, it's crackerjack entertainment.

Despite Stiff Opposition

And McCormick crowded his house in spite of the stiffest opposition he has yet experienced. Other showmen in Cleveland appreciated the enormous drawing power of "School Days" and realized that it would please and consequently set the town a-talking. They prepared for this and consequently booked the best attractions they could get. Loew's State featured "The Little Minister," the Park played Richard Barthelmess in "Tol'able David," Stillman headlined "Little Lord Fauntleroy" with Mary Pickford, the Alhambra used considerable newspaper space advertising "The Sheik," while the Rialto played up Mabel Normand in "Molly O."

Record Week

And in spite of the presence of these widely advertised productions, the Allen Theatre with "School Days" played to a record week. This is indeed a fact of which the Warner Brothers, McCormick, Harry Repf, Bill Nigh and the others who in any way had anything to do with the picture, can justly boast. Harry Rapf and Harry Warner both attended the opening, which was the world premier for "School Days."

SCENES FROM "THE FIRE EATER," STARRING HOOT GIBSON. RELEASED BY UNIVERSAL

Trust Controls 350 Japanese Theatres; Industry Shows Remarkable Development

A FULL report of the motion picture industry in Japan has been received at the Department of Commerce from Trade Commissioner Scott, who has just completed an investigation of the industry from Tokyo. The industry has had a remarkable development in the past few years, it is declared in the report. As far back as 1914 or 1915, foreign films, chiefly American, were growing in favor in Japan and they have continued to increase in popularity steadily.

Following is a part of Mr. Scott's report to the department:

"There are in Japan about 600 theatres giving regular performances and about 2,000 more giving occasional performances. From the standpoint of imported films, however, only the 600 need be considered. Of these Tokyo has about fifty houses, Osaka thirty, Kobe fifteen and Kyoto ten, the remainder being scattered throughout the country. These theatres seat between 500 and 1,800. The term seating capacity is a misnomer, as in many houses the lower price of admission entitles one to standing room only. The majority give one performance a day, although some, such as the large houses in Akusaka Park (the Coney Island of Tokyo) give continuous performances and appear to be always crowded.

Trust Controls Many

"Of the 600 theatres, the so-called trust, the Nippon Katsudoshashin Kabushiki Kaisha, owns or controls about 350. The trust is by far the largest picture company in Japan. It owns or controls a majority of the theatres, in many cases owning the buildings. It rents the theatres, supplies films and machines, usually on a percentage basis, and sometimes exercises a supervision over the show. Its percentage of the profits varies with the theatre. The trust has at present two studios, one in Kyoto and one near Tokyo, with a force of 100 actors and fifty cameramen, directors, etc.

"In addition to the theatres, films are in demand for Y. M. C. A. performances, private entertainments, etc., though it is hard to estimate the total volume of this business.

"As an index of the popularity of the motion picture, Tokyo's fifty film theatres play annually to over 10 million people, while the twenty legitimate theatres, with much larger seating capacities, play to somewhat less than 5,000,000. These twenty legitimate theatres give almost exclusively Japanese plays. Two however, the Imperial Theatre and the Yurakazu, occasionally give foreign plays and at times show motion pictures. These two theatres have seats arranged in foreign style. There seems to be no question but that the moving picture has hurt the regular theatre business in Japan to a considerable extent, but there has been no such desertion by actors of the stage for the film as in America, probably on account of the intense pride which the Japanese actor takes in his profession.

"For the better-class theatres the admission charge runs from 0.50 to 1.50 yen (25 to 75 cents) though for some performances as high as 3 yen (1.50) will be charged. The smaller ones charge from 30 to 50 sen (15 to 25 cents) though some prices are as low as 10 sen (5 cents). The average price for all will probably be in the neighborhood of 50 sen (25 cents). Children under 15 (where admitted at all) and soldiers are usually admitted at half rates.

Market for Accessories

"Practically all the cameras used in the picture business are imported, as the Japanese have so far been unable to turn out a satisfactory article. American cameras seem to be very popular, although the trust uses French cameras exclusively. Some German makes are also in use. The duty on cameras is 50 per cent., but as there is no domestic competition, the market for American cameras should increase with the growth of the business.

"With regard to machines, the situation is different. The majority of those in use are of Japanese make, the reason being the difference in price between the imported and the domestic product. The Japanese machine is cheap in quality, but also in price, and as most of the theatres are running on close margins, they state they can not afford American makes, although readily admitting their superiority. Besides, the majority of theatres rent their machines, usually from one of the large companies. The trust manufactures its own machines, furnishing them to its chain of theatres, but it is stated that unless the quality is improved it may have to import machines in the future. A good Japanese machine sells for about $150. One large company handling American machines sold but eight in the last two years.

Methods of Releasing

"Imported machines and accessories are subject to a duty of 50 per cent., and it is complained that the customs have a habit of placing their own valuations on the machines. In regard to importations, dealers here state that where discounts are allowed it is advisable that a statement signed by an official of the exporting company accompany the shipment, stating the reasons for which the discount is allowed. Otherwise, the customs often will not allow it. This, of course, also applies to other goods in this line.

"As a rule individual theatres rent their films from one of the larger companies, who supply them with enough film to make up a complete bill, and programs are changed weekly. The rental charge varies widely, running from $100 to $600 a month, depending on the theatre and the class of film shown. For special films an extra charge is usually made. The programs are long; those for the better class theatres will include two picture of about six reels (sometimes both are foreign, sometimes one, while some theatres show exclusively Japanese films), a weekly news letter, a comedy, and two or three episodes of a serial film (usually an exciting melodrama).

"The trust states that for a first-class foreign film they often secure $200 a week, and for individual performances from $25 to $35. The larger Japanese companies usually buy their films outright and then supply them to their different theatres. A film on the last circuit will last a little over a year and then it is stored. There is little or no sale for films after they have made the rounds. Films are dutiable at 8.25 yen a kin ($3.10 a pound), including inner packing.

No Redress for Pirating

"Complaints are made of pirating of films, and apparently with some foundation, as many individuals make a business of obtaining films in various ways and selling them outright. As there is practically no redress for this sort of thing, American companies should take every possible precaution to safeguard their productions.

"American films practically dominate the market as far as foreign films are concerned, although Italian makes enjoy a certain amount of popularity and some German films have had a remarkably good run. As regards Japanese productions, a decided improvement can be noticed, and the producers are following more and more the foreign style of plot, with more action and less posturing."

Penrhyn Stanlaws Lays Aside Brush and Easel

Penrhyn Stanlaws, the artist-producer, has returned to the Paramount West Coast studio after a month's stay in New York with several new stories tucked away in his grip and tentative plans for several pictures which he will make during the coming year. The star will be Betty Compson.

Stanlaws says that he has deserted for good and all his paint brush and easel for motion pictures. He has closed up his artist's studio in New York and will spend most of his time on the Coast hereafter.

Lasky Sues First National and Strand, Alleging Infringement on "Sumurun"

ALLEGING that the production of "One Arabian Night," presented at the Strand Theatre, New York, the week of October 8, is an infringement on "Sumurun," Jesse L. Lasky as vice-president of the Elwood Amusement Corporation has instituted suit in the New York Supreme Court against the Associated First National Pictures, Inc., the Mitchell H. Mark Realty Corporation, David P. Howells and the David P. Howells, Inc.

It is alleged that in 1912 one Von Frederich Freksa originated a composition or pantomime entitled "Sumurun," which he subsequently transferred to the Deutsche Bioscop Gesellschaft and one Max Rheinhardt, which included the exclusive right to reproduce it in motion picture form in this country. Some time ago, it is alleged, they made a motion picture version retaining the title "Sumurun" for the screen production, and it is alleged they assigned these exclusive rights to Nathan Burkan, the lawyer, who on September 23 transferred the rights to the Elwood Amusement Corporation.

It was with considerable surprise, the plaintiff alleges, it found its production of "Sumurun" being exhibited in this country under the name of "One Arabian Night," and it is charged that knowing of these rights of the plaintiff the Mitchell H. Mark Realty Corporation exhibited the picture at the Strand.

It is contended by Lasky that the production of "One Arabian Night" is an infringement on the imported German picture known as "Sumurun" and its exhibition in violation of the exclusive rights purchased from Burkan. Lasky, therefore, asks the court to issue an injunction restraining the further exhibition of "One Arabian Night" pending trial of the case, and that the defendants be required to account for all money received from the exhibition of the picture, and that the defendants be ordered to deliver up all positive prints and negatives of the picture for destruction or impoundment.

One Fatality

From injuries received in an automobile accident near Albany, N. Y., the Japanese chauffeur of Alice Brady, motion picture star, died December 23 in an Albany hospital without having regained consciousness, following the accident several days before. Miss Brady was injured in the accident, but only slightly.

First National Stars Aid Poor East Siders

At a monster benefit given in the New York Hippodrome on Sunday, December 18, by a galaxy of grand opera and musical comedy stars, one of the interesting events was the sale of twelve dolls donated by First National stars. The proceeds are said to have amounted to $4,000 and will go towards providing a happy Christmas to poor children of New York's East Side.

The donors of the dolls were Norma and Constance Talmadge, Jackie Coogan, Madge Bellamy, Marguerite de la Motte, Anita Stewart, Katherine MacDonald, Richard Barthelmess, Mabel Normand, Hope Hampton, Anita Loos and John Emerson. An additional interest was lent to these dolls by the fact that they were dressed to represent the donors in various roles.

Candee Promoted

Rae B. Candee, with the Robbins Amusement Company of Utica, N. Y., for two years, has been named assistant to Nathan Roberts, president of the company, and as such will transfer his operations from the De Luxe Theatre in that city, to the Avon. Mr. Candee will be succeeded at the Avon by S. A. Allen, a former newspaperman, who has acted as personal representative of Wilmer & Vincent of New York City, for the past five years.

Motion Picture Evidence

In an effort to get before the government officials at Washington the true value and advantages of New York State's Barge Canal, Congressman Peter G. Ten Eyck, of Albany, N. Y., is arranging a National Transportation Night for the latter part of January, and will use motion pictures as a means of explaining in detail the canal system of the state, which represents an expenditure of $50,000,000.

Complete Film Service Furnished the U. S. Navy

A complete moving picture service is now being furnished vessels of the Atlantic fleet and a number of the naval stations, according to the annual report submitted to the President by the Secretary of the Navy, and plans are being made for extension of the work so as to supply the Pacific and Asiatic branches.

The Navy Motion Picture Exchange was established April 15, 1920, at the New York navy yard, and has since been developed to a point where it furnishes a regular and sufficient motion picture service to the Atlantic fleet, the Atlantic naval stations, the West Indian stations, the European stations, and, to a limited degree, the Pacific Coast, it is stated.

The bureau of navigation proposes during the coming fiscal year to extend its service to the Pacific and Asiatic stations. Motion picture sub-exchanges have been established in the first, fourth, fifth, sixth, eighth, eleventh, thirteenth and fifteenth naval districts. Sub-exchanges have further been established in Haiti and Santo Domingo, and the supply of pictures to West Indian stations has been organized on a satisfactory basis. A branch exchange has been established at the Mare Island, Calif., naval training station.

Asta Sues Crusader

Suit to recover $25,000 from the Crusader Film Corporation has been filed in the New York Supreme Court by the Asta Films, Inc. According to the complaint, the plaintiffs say that in September they contracted with the corporation to re-edit and retitle the Asta Nielsen film, "Hamlet," for exhibition and distribution in this country, giving it an American version on its arrival here from Germany. The compensation, it is alleged, was to be $2,500, and $1,000 was paid the Crusader concern to bind the bargain. They say the work was not properly done.

Sees No Permanent Setback of Industry in Spite of Patronage Fluctuations

By SAMUEL GOLDWYN

INDICATIONS point to an improvement in business conditions. Confidence is being restored and the great American public is gradually resuming its normal life.

Motion pictures are an essential part of our living. Knowing this to be true we have no reason to fear lack of patronage even if there are temporary fluctuations in the trade.

We have much to be thankful for in the lessons of the past and the industry as a whole is profiting by them. Production has been placed on a reasonable basis.

Producers are learning that it is far better to make a few really fine pictures each year than to turn out a great number of mediocre ones. With the improvement in the quality of photoplays, the average life of pictures will increase proportionately.

The movement toward longer runs has been gradual, but none the less certain, and speaking for the Goldwyn Company, I may state that we are concentrating on the making of pictures that will justify exhibitors in extending the number of their playing dates.

"The Old Nest" and "Dangerous Curve Ahead" are examples of what may be accomplished through the sheer merit of story and production without relying on the naems of famous stars. Both of these pictures were beautifully acted, but the players were subordinated to the story, which is as it should be.

To start the new year, the Goldwyn Company has another picture of extraordinary quality enacted by a cast that we consider well nigh perfect, but here again faith is centered in the picture as a whole and not in the value of a star's name. I refer to "The Sin Flood."

The optimism reflected through every branch of our organization is based on the knowledge that never in the history of the company have we entered on a new year with so many productions of outstanding merit complete and ready for distribution.

Abraham Lehr, Goldwyn Production Head, Emphasizes Need for Youth to Give Best Interpretation of Photoplay Romances

ABRAHAM LEHR, vice-president in charge of production at the studios of Goldwyn Pictures Corporation in Culver City, Calif., in in New York, conferring with Samuel Goldwyn and other officials of the company on matters of production policy. He expects to remain here for a few weeks developing plans that will be put into operation on his return to the Coast where the studio organization is well ahead of the production schedule for the current season.

In talking of the production requirements of the day, Mr. Lehr stressed the need for youthful players to interpret youth and romance on the screen. "We cannot afford to stand still," said Mr. Lehr, "we cannot rely on actors and actresses because they have become popular in youthful roles. In the ordinary course of events the passing years leave their mark on these players just as they do on all the rest of us and it becomes necessary to find others to fill their places.

Youth Has its Magnetism

"A careful study of the preferences of motion picture fans throughout the country leads to the conclusion that the great majority want above all else a dominating love motive. Now this love interest does not always have to be centered in extremely youthful characters; but there is no getting away from the fact that youth, romance and love are generally a more attractive trinity than middle age, romance and love. This being the case there is no ignoring the need for the attributes of genuine youth in our acting personnel.

"The artful actor does wonders in simulating characteristics that are not his own, but after all there is a magnetic something about youth—its verve, its sparkle that can be reflected on the screen through the medium of youth itself. Goldwyn is a young company and it intends to remain so.

"We have young men in high executive positions in all branches of the organization and through them we get a constant supply of fresh ideas. We have players such as Patsy Ruth Miller and Cullen Landis who radiate youth and high spirits and we are looking for more of the same caliber.

Must Appeal to Average

"In selecting players we keep in mind the need for appealing to the average taste of the American public. Clean-cut, wholesome young men and women whose experiences have not hardened them or led to a premature sophistication are the natural interpreters of the romance of the rising generation. Exotic types may have a brief vogue, but their popularity is necessarily limited.

"Another important point in making pictures of broad appeal is what may be termed finish in production. Goldwyn pictures have won a reputation of being carefully produced in the matters of settings, lighting and photography. All of these are, of course, held secondary to the story, but they can be made of great value in conveying the desired impression to an audience.

Careful Work in All Details

"Under the direction of Cedric Gibbons, art director at the Goldwyn studios, every detail of a picture's setting is carefully worked out in order to secure a suitable atmosphere, and where the story permits, no expense is spared to present homes of wealth and good taste. Considering that photoplays afford thousands of motion picture patrons their only glimpse of the more luxurious side of life, these rich backgrounds must serve to quicken the imaginations of many limited lives. They may in a way give substance to dreams of comfort never realized in actual experience.

"Along the same line, the value of beautiful costumes in pictures depicting society life is never overlooked. Recognizing the exhibitor's need for attracting matinee business, and the fact that his audiences are largely comprised of women, it is easy to figure that clothes are important. Take a picture like 'Grand Larceny,' for example. Here we have Claire Windsor, one of the most beautiful women on the screen, appearing in a variety of stunning gowns. That the attractiveness of the picture, in the eyes of is materially enhanced by these fashionable costumes is obvious."

Referring to the type of story that Goldwyn has in mind for coming productions, Mr. Lehr said that the editorial policy was broad enough to include whatever was true and sincere and likely to be interesting to the great mass of theatre patrons. He emphasized the value of the human note, which is found in stories such as Peter B. Kyne's "Brothers Under Their Skins," soon to be placed in production.

Exhibitors Want Films Like "Theodora," "Old Nest" and "Dangerous Curve Ahead"

By ALFRED WEISS

Vice President, Goldwyn Distributing Corporation

THE year 1922 will be the year of the big photoplay. And by big I mean in subject matter, in imaginative direction, in box-office value, adequate production and in acting marked by high intelligence and truthfulness to human nature and social conditions.

Has Had Big Success

Take our imported spectacle, "Theodora," for instance. It has had the biggest kind of a boxoffice success because it is the world's great spectacular photoplay —the critics of six of America's largest cities bear witness to that fact—and the exhibitors are keen to book it. It is the sort of production, in its bigness, that the exhibitor wants.

But exhibitors want other big pictures aside from the spectacle as the great success of Goldwyn's two Rupert Hughes photoplays of modern, everyday domestic life, "The Old Nest" and "Dangerous Curve Ahead," indicate with the greatest certainty. There is nothing spectacular about either of these photoplays yet they are really big pictures and exhibitors have made big money with them.

Big Pictures Are Business Getters

Exhibitors have learned during the past year that big pictures will double and treble box-office receipts. I have personally received hundreds of letters from exhibitors all over the country telling me that they had done the biggest business of the year, and often in the history of their theatres, with "The Old Nest" and "Dangerous Curve Ahead" and asking for more productions as big in subject matter, direction, acting and producing as those two pictures.

Goldwyn will have a number of productions for the new year that will measure up with these two in every respect. Several have already been completed, others still are in production while still others are scheduled for production in the near future.

For instance, "The Sin Flood" I consider one of the biggest pictures this season. Its theme is as big and vital as its acting and production.

"Grand Larceny" will, I am confident, rank high among the dramatic photoplays of 1922. It possesses drama, vivid characterization and stamina in a high degree.

Rupert Hughes will be represented by a new domestic comedy-drama, "The Wall Flower," which should rival in interest "The Old Nest" and "Dangerous Curve Ahead."

Of the other big productions on the Goldwyn list it is too early to speak at this time, but several of them are destined to rank with the biggest pictures Goldwyn has ever made.

Scenarios Wanted
TWO-REEL COMEDIES
FEATURING CHILDREN AND
VARIETY OF ANIMALS
Campbell Comedy Corporation
4530 Sunset Blvd. Hollywood, Cal.

MOVING PICTURE World

Published weekly by the Chalmers Publishing Company, 516 Fifth Avenue, New York (Telephone: Murray Hill 1610-13). Subscription Price: United States and its possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; foreign countries (postpaid), $5 a year. Copyright, 1921, by Chalmers Publishing Company. Copyright throughout Great Britain and Colonies under the provision of the Copyright Act of 1911. (All rights reserved.)

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Cine-Mundial, an original Spanish magazine, covering the motion picture field in Latin-America, is published at 516 Fifth Avenue, by the Chalmers Publishing Company. Yearly subscriptions, $2. Advertising rates on application.

Member Audit Bureau of Circulations.

Member, National Publishers Association.

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

THE arrival in America of Ernst Lubitsch is in itself an event of importance because he represents the new inspiration that Europe has given to moving pictures, an inspiration that has stimulated American production quality even more than it has stimulated European achievement. Lubitsch is now twenty-nine years old and he was twenty-one when he made his first picture. His masterpieces (under their American names) include "Passion," "Deception," "One Arabian Night" and "Gypsy Blood." Of these, "Passion" and "Deception" have proved the most inspiring through their splendid art, their perfections of taste and the lessons they teach in the handling of masses.

It is scarcely too much to say that the advance in our production art in this country is directly traceable to the real competition of Lubitsch. The improvements for which our New York censors claim the credit are so far removed from their sphere that they could with equal grace claim credit for the Peace Conference or a mild winter.

To Lubitsch, as an artist whose genius is ripening and broadening as it finds expression, the screen of the world owes a heavy debt. It is pleasant for the industry to be able to greet him personally and to learn his modesty and personableness. We desire to say to him what we have said before by calling attention to the fact that the forward looking men of the screen, backed by the cordial sentiment of the majority of those engaged in all parts of the picture business, want this competition to remain open. They, all but a narrow visioned minority plus the politicians of the Actors' Equity, desire no tariff wall for a protection that we neither need nor want. The retaliatory tariffs would work a great hardship on the exhibitors because the costs which now are pro-rated on a world basis would have to be pro-rated on a United States basis. Aside from the mere money of it those who really are thinking straight on the subject see the idiocy of trying to make art anything but international.

We extend to Mr. Lubitsch a hearty welcome and express a regret that his stay with us is to be confined to a matter of only a very few weeks.

We extend our heartfelt sympathy to our brother, Thomas J. Hamlin, managing editor of the Associated Film Press, on the death of his mother, Saloma Hamlin, who passed away in Minneapolis on Tuesday, December 27. Mr. Hamlin is an honored member of his profession and his many friends will join with us in sharing his sorrow.

At the launching of the Holley Movement whereby theatres were to be supplied with film free and in quantities for the purpose of educating the youth of the country, MOVING PICTURE WORLD asked a few necessary questions which up to date have not been answered. In the meantime the Advertising Clubs of the World, a very important and a very responsible organization in no wise connected with the moving picture industry, began an investigation of the Holley Movement because certain of its clients and members had received letters, purporting to have been written by Dr. Holley and bearing his name, requesting commercial houses to make pictures. The character of the letters caused them to be regarded as worth looking into. We are advised that this investigation is now complete and that a copy of the findings has been sent to Dr. Holley in order to give him an opportunity to reply fully before publication is made. We have not seen this report and, therefore, are unable to discuss its contents, but we indulge the hope that the Holley Movement will be settled one way or another and settled promptly.

For 1922.

WE present an exhibitor's suggestion to you, all of you, in all parts of the industry, as a sound and solid platform for the twelve months now beginning.

Mind your own business; work at it; keep a fast hold on it; do your worrying on the thirty-fifth day of every month, and spend the energy you save in getting the most out of this very business of yours.

Let politics alone; let the gloom shouters make all the noise they want to, for there's a big success coming to you if you stick to your business for 365 days of this coming year less your right percentage of holidays and rest.

Now then, a New Year of work will bring you a New Year of satisfaction and heavy money.

GO
TO
IT!

"The Pessimist kicks because of the thorns on roses, while the Optimist rejoices because of the roses on thorns."

As the New Year is tolled in we renew our pledge as Optimists.

We have profound and proper faith, in the Motion Picture Industry.

We have the courage and vision to predict bigger and better things from and for our Industry during 1922.

By constant vigilance and diligence we will protect our clients and extend our ability to serve.

The Rothacker Film Mfg. Co. of Chicago and Rothacker-Aller Laboratories of California are dedicated to the Art of making the screen beautiful and will always continue to operate conscientiously, efficiently and loyally.

HAPPY NEW YEAR!

Watterson R. Rothacker,
President.

News from the Producers

By C·S·SEWELL

Pathe Playlets Were Written by Well-Known Playwrights

Some of America's greatest playwrights and leading novelists are authors of the Pathe Playlets which Pathe will issue in three-reel form, beginning with Frank Keenan's "The Midnight Stage,' on January 29. A compilation of the authors of these plays reads like a "Who's Who" of American dramatists, and is a sterling tribute to the policy of Pathe when making these pictures of selecting the best America had to offer in a literary way.

Included among the authors of the first fifteen features Pathe has nominated for reissue in condensed form are Winchell Smith, Paul Armstrong, Carolyn Wells, George Scarborough, Gilson Willets, John Moroso and Ellery Clark.

Winchell Smith, one of the co-authors of "Lightning," which ran for three years on Broadway, co-operated with Paul Armstrong in writing "Via Wireless," also a New York triumph, starring Gail Kane in the picture version which Pathe has slated for issuance on February 12.

Paul Armstrong won his place in the front rank of America's playwrights with "Alias Jimmy Valentine," "The Deep Purple," "The Greyhound" and other celebrated stage successes. Winchell Smith, in addition to "Lightning," also has to his credit "Turn to the Right," "Three Wise Fools" and others of the biggest money makers in American stage history.

"At Bay" is the work of another well known dramatist, George Scarborough, and also is an adaptation of a successful play. Scarborough is rated as one of the leading present-day authors, and his "Son-Daughter," produced last year by David Belasco, with Lenore Ulrich in the leading role, was one of the box-office triumphs of the theatrical season.

"Loaded Dice," a Frank Keenan picture, is Ellery Clark's contribution to this great list of productions. Clark is known for his ability to portray melodrama in words, and many of his novels are listed among the best sellers of today.

Henry C. Rowland, one of the favored contributors to the Saturday Evening Post, wrote "The Closing Net," which Edward Jose directed with a cast headed by Madelaine Traverse. This story originally appeared in the Saturday Evening Post, and later was issued in book form. The characters of "Chu-Chu," "Leontin" and "The Tidewater Clam," made famous by this story, are still the characters manipulated by Rowland in his Saturday Evening Post fiction works. This is one of the strongest melodramatic plays ever produced on the screen.

"The Mark of Cain," starring Irene Castle, with Antonio Moreno leading man, is from the pen of Carolyn Wells, a "master of mystery." George Fitzmaurice made a superb picture from this story. Miss Wells is author of many "best selling" novels.

John Moroso, in addition to being a novelist of repute, has written many motion picture successes which include "Vengeance is Mine" in which Irene Castle is starred, with Elliott Dexter as her leading man. George Fitzmaurice also directed this production.

If "The First Law" is selected as the release for April 23, it will bring again to the screen the name of Gilson Willets, for years noted for his melodramatic writings. It was Mr. Willets who wrote "Hands Up," the Pathe serial in which Ruth Roland met with sensational success. He also wrote "The Double Cross," the novel which was adapted into serial form and starred Mollie King. In addition to these, Mr. Willets has written other photoplays and novels, including "Anita," "Workers of the Nation," "His Neighbor's Wife," and "Loves of Twenty and One."

Irene Castle starred in "The First Law," with Antonio Moreno as the romantic hero.

Business Big

A. G. Constant, general manager of the Tri-State Amusement Co., owners of the Strand Theatre, Steubenville, Ohio, writes to the United Artists home office that the Strand patrons were more than pleased with Rex Beach's "The Iron Trail." "Our business was good on this feature," says Mr. Constant, "and we personally considered it a splendid attraction."

SCENES FROM "THE UNFOLDMENT," THE INITIAL OFFERING OF ASSOCIATED EXHIBITORS FOR 1922

Laemmle Asks Bids on "Foolish Wives"; Salesmen to Cover Only the Big Cities

AFTER waiting a year and a half for "Foolish Wives," Carl Laemmle has the satisfaction of seeing the final arrangements for its showing and distribution to exhibitors moving in the smoothest and most encouraging order. The past week has seen the completion of the distribution plan and has received thousands of assurances that exhibitors are highly appreciative of the decision which he made to let them have it direct instead of following a long period of extended engagements in individual cities.

For the purposes of distributing "Foolish Wives" the Universal has created a sales force operating directly from 1600 Broadway, New York City. This force consists of eight men to each of whom has been assigned a territory or zone. These men have nearly all of them been busily engaged with H. M. Berman, the exchange manager, on the details of the selling plan for the last three weeks. They will be occupied for some time only with the big cities in their zones, and it will be necessary for them to do a great deal of traveling in order to cover the territory which the Universal for ordinary selling purposes has divided into thirty-three exchanges.

For this reason it has been thought best to announce to exhibitors that all inquiries about the release of this picture in their territories should be addressed direct to 1600 Broadway, in order to receive the prompt attention which it is Mr. Laemmle's desire shall be given to every offer from exhibitors on this picture.

Mr. Laemmle is fully convinced that "Foolish Wives" will be the bright spot in the theatrical season for thousands of exhibitors. He believes that the big takings that they make in the course of a year can be counted on the fingers of one hand. The reason is because there are not enough big productions available. Now that he has the opportunity within his hand to assist so many exhibitors to start the year 1922 with a big profitable engagement, he is letting nothing stand in the way of any exhibitor from making an offer to his for "Foolish Wives." He has determined that the machinery described above will be the most rapid and effective for putting exhibitors in touch with the "Foolish Wives" release dates which are open in their territory. For this reason he has not thought it wise to announce the cities from which these personal representatives are going to operate. It will facilitate matters greatly if all bids are sent direct to 1600 Broadway.

This matter having been determined, Mr. Laemmle resolved to follow up his move of giving his costly picture direct to exhibitors by an equally striking departure. He has, in the statement just issued, asked every exhibitor who is interested in "Foolish Wives" to make him personally a bid on the picture. The following is his statement addressed to exhibitors:

"You have never before been asked to bid for a picture. But Universal's million dollar picture is so totally beyond the class of any production ever before attempted that it must be handled in a revolutionary manner.

"Universal can never get its money back on this stupendous super-production. It has already cost so much that by the time we haxe exploited it and have made the prints we will have to take in $2,500,000 to break even!

"I could take in more money than this by road-showing 'Foolish Wives.' But there are two powerful arguments against such a method. First, road-showing is a slow process. Second, I consider it unfair to you exhibitors and therefore poor policy, to make regular picture theatres wait for months and months, and maybe years, after release date before showing the screen's greatest effort.

"I want moving picture theatres to have first crack at the biggest achievement in the history of the industry. I say I want this. But I can't afford to sacrifice a $1,000,000 picture—the only one ever made—to accomplish it. Therefore I can't go through with it unless you meet me more than half way.

"Some of the greatest exhibitors in the world have made handsome offers for first run of 'Foolish Wives.' But, as handsome as those offers have been, they do not cover that part of the negative and positive cost chargeable against their cities.

"Better still, such men as Tom Moore of Washington, Felt Brothers of Philadelphia, Ruben & Finkelstein of St. Paul and Minneapolis, and others, have offered me their theatres on any terms I see fit to make, because they say the industry owes this tribute to Universal! It is a great spirit, a new spirit, a spirit which will inspire Universal to reach greater heights in the future than it ever hoped for before.

"Other exhibitors have said that I will be justified in asking terms that have never been dreamed of before. One man said, 'Your company has done a thing no other concern ever dared to do. You are entitled to recognition for this. You are entitled to the very highest limit every exhibitor can give you.'

"It was this exhibitor who suggested that I ask you to make your very highest bid for 'Foolish Wives.' Will you do it? Will you smash all precedent and tell me the very limit you can stand in order to have the honor of being the first to present the first $1,000,000 production in your city? Will you demonstrate that my policy of giving motion picture theatres first chance is the right policy?

"With so much at stake I naturally reserve the right to accept or reject your bid; in either event, I am going to receive it in the best of faith, just as I ask you to accept this announcement. Address all bids to Universal Film Mfg. Co., 1600 Broadway, New York City."

The opening at the Central Theatre in New York has been changed from January 8 to January 11. The interest in "Foolish Wives" is to blame. The opening will be as brilliant as any theatrical first night, and the change was made to prevent conflict with other opening attractions, of which there will be an unusual number following the holidays.

Making Four Films on the Lasky Lot

The Lasky studio at Hollywood recently presented an appearance suggesting a composite picture of a gathering of a gigantic circus troupe, a grand reception to the embassies of the world, a musical comedy rehearsal and a grand opera ensemble. Working in the big settings was a great throng of players, assembled for "The Noose," William D. Taylor's production starring Betty Compson; Sam Wood's production of Elinor Glyn's story, "Beyond the Rocks," with Gloria Swanson as the star; Thomas Meighan's picture, "The Proxy Daddy," directed by Al Green, and Wallace Reid's "Across the Continent," directed by Philip E. Rosen.

Some gorgeous costumes were used in the reception scene staged for "The Noose," while in "Beyond the Rocks" a Tyrolean tavern scene with native dancers and musicians.

SCENES FROM "WINNING WITH WITS," STARRING BARBARA BEDFORD. A WILLIAM FOX RELEASE

Fox Lists Big Productions for Release During January

From Fox Film Corporation comes announcement that "Man's Weakness," the first production starring William Farnum since his return from a long rest in Europe, will head the list of January releases for that organization.

Adapted from the novel by Alexander Dumas, the story deals with a romantic chapter in the life of Edmund Kean, the famous English actor of the early nineteenth century. It was screened with sincere devotion to detail of the life of that period. Herbert Brenon is the director.

In the New York studios of William Fox, where the picture was made, there was erected an interior of the world-famous Drury Lane Theatre of London. The stage, proscenium, loges, royalty's boxes, and the auditorium are exact in every respect. Twelve weeks were spent in research to make possible the various scenes in "Man's Weakness."

The picture carries an exceptionally large cast of notable screen and stage actors, among them being Holmes Herbert as the Prince of Wales; Paul McAllister, the former matinee idol, as Count Koefeld; Etienne Gerardot as Salo-man; Peggy Shaw as Anna Damby; Myrta Bonillas as the Countess, and America Chedister, Ruth Goodwin, Paula Shay, Edward Boring, and Bernard Seigel.

Tom Mix's January release will be "Sky High," in which the star is supported by Eva Novak in a story of the Southwest. Mix is seen as a young immigration inspector serving on the Mexican border. As the picture progresses he becomes the dashing hero of a series of thrilling scenes taken in the Grand Canyon of Arizona. The photodrama was directed by Lynn F. Reynolds.

"Any Wife" is the title of the Pearl White production in the January list. It is a picturization of the dire consequences of a wife's unwarranted discontent. Herbert Holmes is seen in the part of the villain. Herbert Brenon directed.

Shirley Mason's release, "Little Miss Smiles," gives the demure Fox actress the part of a little-big sister of the New York Ghetto who struggles through an appealing chapter of her life with a blind mother, a shiftless father, a pugilistically-ambitious brother and a number of younger members of the family. The story was written by Myra Kelly and the picture directed by Jack Ford.

From the widely read novel, "Gleam O'Dawn," by Arthur Goodrich, the noted author, was adapted the story for the first starring vehicle of John Gilbert, recently raised to stellar distinction by William Fox. It is a stirring tale of love, hate and adventure in the Canadian Northwoods, and Gilbert's first performance as a star is said to be remarkably fine. The histrionic heights attained by this young actor in "Shame," the big Fox special, released in October, earned for him the right to stardom. After assuming the leading role in another super-special production made at the Fox West Coast Studios, for release early in 1922, Gilbert was made a star, and "Gleam O'Dawn," directed by Jack Dillon, is his first picture in that capacity.

"Winning With Wits," starring Barbara Bedford, is the second Fox picture in which she appears as a star. Her first, "Cinderella of the Hills," received the hearty endorsement of the critics throughout the country, and under the direction of Howard M. Mitchell her latest offering is declared to surpass in many details her first. "Winning With Wits" has for its theme the cleverness of a courageous daughter in exonerating her father from an unjust charge and freeing him from prison.

There are three Sunshine Comedies on the January production list. They are "Try and Get It," "False Alarm," and "Hold the Line." An exceptional group of Mutt and Jeff Animated Cartoons completes the release schedule. Included are "A Ghostly Wallop," "Beside Her Cider," "Long Live the King," "The Last Laugh," and "The Holy Cheese."

Fox News will present, as usual, a series of interesting events and human interest scenes, many of them from foreign countries.

Finish Anita Stewart's "The Woman He Married"

The filming of Anita Stewart's "The Woman He Married," has been completed at the Louis B. Mayer studio under the direction of Fred Niblo and is expected to be ready for shipment to First National, New York, within the next few weeks.

"The Woman He Married" was adapted by Bess Meredyth from the stage play by Herbert Bashford, formerly a San Francisco newspaperman. The story has subtle comedy, human interest touches, romance and strong dramatic situations. The sensational climax is followed by an ending that is a little different from the smile-embrace-kiss finale.

Supporting Anita Stewart, Darrl Foss heads the list, with Shannon Day, Donald MacDonald, William Conklin, Charlotte Pierce, Charles Belcher and Frank Tokunaga, in important roles. Dal Clawson was in charge of the photography and Doran H. Fox served as assistant to Mr. Niblo.

Rialto Books Hurst Story

"Just Around the Corner," a Fannie Hurst story filmed by Cosmopolitan Productions, will have its first New York presentation at the Rialto Theatre beginning Sunday, January 1. This production was directed by Frances Marion who also wrote the scenario. It was Miss Hurst who wrote the orginal story of "Humoresque," the Gold Medal winner of 1920, and Miss Marion who wrote the scenario of that great success. The new picture is released by Paramount.

If there is one class of persons more than another to whom "Just Around the Corner" will appeal it is to girls all over the world. The picture tells of a young and beautiful girl, "standing with reluctant feet where the brook and river meet." Like most girls of her age she longs for romance and she imagines she is finding it in the company of a presumptuous, smug, young cad who hasn't the faintest trace of fine feeling.

Margaret Seddon has the role of the mother. Lewis Sargent is her son, Jimmie Birdsong, and Sigrid Holquist plays the daughter, Essie. Others in the cast are Fred C. Thomson, Edward Phillips, Peggy Parr, Mme. Rose Rosonova and William Nally.

"A Doll's House" Makes Progress

So marked has been the progress in making Ibsen's "A Doll's House" the forthcoming Nazimova production, and her first to be released through United Artists, that it is now being predicted that the picture will be completed and ready for presentation some time during the month of February next.

Among the foremost players in the cast engaged by Nazimova are Alan Hale, Wedgwood Nowell, Nigel deBrulier, Florence Fisher, Elinor Oliver and Cere Lee. Little Phillippe DeLacy and Barbara Maier will appear as the children.

In giving to the screen her portrayal of Nora Helmer, Nazimova will revive one of her greatest roles, and one in which she has achieved great distinction on the spoken drama during her first appearance as an English speaking actress.

"A Doll's House" is being directed by Charles Bryant, assisted by Al Kelley. Charles Van Enger is the chief cameraman.

Film Completed

Director Frank Urson has completed Realart's Helen R. Martin story, starring Mary Miles Minter, and between intervals of cutting will prepare for her next photoplay, a Harvey Thew adaptation of a story by Mary Morrison.

Irene Castle Gives Party to Kiddies

Nearly a hundred pickaninnies from the San Juan Hill section, west side, New York City, were made happy last week when Mrs. Irene Castle, star in Edwin L. Hollywood productions released by Hodkinson, played Mrs. Santa Claus for the members of the Lincoln House branch kindergarten of the Henry Street Settlement Association.

This is the fifth year in succession that Mrs. Castle has journeyed over to the San Juan Hill section with a load of dolls for the girls and fire engines for the boys.

The party was held in the rooms of the Lincoln House branch, and the supervisor and matrons had arranged a special reception for their distinguished guest. There was a lighted Christmas tree and the rooms were decorated with holly wreaths and Christmas bells. The program consisted of singing and dancing by the children and a special chorus by the mothers. Then came the big moment. Reading the names from the kindergarten record, Mrs. Castle called each little girl and little boy to the front of the room and handed out the presents.

When the party was over Mrs. Castle hurried back to the studio to complete an important interior for "The Rise of Roscoe Paine," an early 1922 Hodkinson release.

Irene Castle, star in Edwin L. Hollywood Productions, released by Hodkinson, gives Christmas party to colored children

Says "Miss Lulu Bett" Proves Public Likes Artistic Pictures

"The success being achieved by William deMille's picture, 'Miss Lulu Bett,' is gratifying because it is striking evidence that you do not have to play down to the American public," said Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation.

"Because some pictures, well acted and well produced, have not gone over to tremendous successes," said Mr. Lasky, "a certain section of the industry has apparently jumped to the conclusion that, to be successful, picture producers must stick to hokum and claptrap. I have no patience with this theory, as it has been demonstrated that you cannot aim too high in entertainment for the American people.

"In producing 'Miss Lulu Bett' we not only took into consideration the powerful drama in Zona Gale's story, but the popularity of her novel and play. We saw immense possibilities, and we were strengthened in our belief by letters from leaders of various communities expressing pleasure that they were going to have a chance to see 'Miss Lulu Bett' on the screen.

"The success of 'Miss Lulu Bett' at the Rivoli Theatre, New York, and other big first-run theatres proves we were justified in our high hopes. Hugo Riesenfeld, managing director of the Rivoli, told me he thought 'Miss Lulu Bett' was one of the best motion pictures he had seen in all the years he had been in the business. He wanted to book this picture day and date in the Rivoli and Rialto, but other bookings prevented.

"Given to the public without clamor and hubbub, 'Miss Lulu Bett' has proved one of the biggest box-office pictures we have released. That it is possible to make a big box-office success and at the same time an artistic success is evidenced by the reviews on its opening in New York.

"Alan Dale in the New York American called 'Miss Lulu Bett' a 'delightfully convincing picture,' and said that nobody who has assimilated Zona Gale's novel will hesitate to praise the film.

"Heywood Broun in the World said: 'William deMille has done an excellent job in his production of Zona Gale's "Miss Lulu Bett." It is an excellent picture without lugs or dewdabs and is worthy of your attention.'

"The New York Journal reviewer said: 'Here is a splendid picturization of a fine book and play, and proof that character analysis can be transferred from book to screen, from screen to onlooker.' The New York Globe called the picture 'a screen masterpicce, 'and the Evening Post said, 'If you want to see a good photoplay go to the Rivoli, where they are showing "Miss Lulu Bett."'

"Too much praise cannot be given William deMille for his direction of this picture. Not only in the numerous details which built up the picture, but in his preservation of the atmosphere throughout. Not a little of the credit for the success of the production should be given to Clara Beranger, who did the scenario, and to Lois Wilson, who played the title role, as well as the other actors who made up an unusually well balanced cast.

"Striking evidence of the power of this picture is given in the repetition of one fact in a large percentage of the numerous telegrams we have received from exhibitors."

Pathe's "Behold the Man" Is Film of Jesus' Life in Colors

"Behold the Man," Pathe's hand colored story of the Life of Christ, has received a notable tribute from James Dean, film critic of the Newspaper Enterprise Association. To his audience of more than a million theatre goers, Mr. Dean said:

"The 'best seller' of all times is the Bible. That is because, judged from a literary standpoint alone, it possesses more dramatic situations than have ever been enclosed between the covers of any other volume.

"The Bible engages the imagination more than any other work of literature. That is manifested by the number of creeds founded upon the Book, creeds that by their variance prove that life in all its phases, in all its tragedies and comedies, its hopes and its despairs, is reflected therein.

"A number of film versions of the Bible have been made. Most of them have failed because they have not transferred the Bible to the screen in its dramatic phases only. But 'Behold the Man' is a short seven reels and is a work of rare dramatic merit."

Stillman Theatre, Cleveland Adopts Policy of Longer Runs

The Stillman Theatre, one of the largest and finest of Cleveland's downtown houses, has adopted the policy of long run showings of big pictures, putting on three and four week showings at 35 and 50 cents for matinees and 50 to 75 cents at night. The theatre seats 2,000.

"Man-Woman-Marriage," the big First National production made by Allen Holubar, was one of the recent attractions shown under this policy. Acting in co-operation with Walter E. Lusk, manager of the Associated First National Cleveland Exchange, Manager Jack Kuhn gave a special showing of the picture a few days before its scheduled opening, to an invited audience of clubwomen at Loew's Euclid Theatre.

"We thought this move wise because the picture has a special appeal to women," said Mr. Kuhn. "Such a showing always awakens interest. People know that the picture must be good or the management would not risk holding such a screening and inviting comparison."

Signs were also placed on the Euclid avenue street cars—mounted on the front just below the vestibule window. A special feature of all the advertisement was the carrying of the starting times of the picture—11 a. m., 1, 3, 5, 7 and 9 p. m. In addition window cards were used in nearby shops, and a 24-sheet was mounted in the lobby.

The Stillman is situated only a few doors from the corner of Euclid avenue and East Ninth street, said to be the second busiest corner in the country.

Vignola Making New Production

While no definite announcement is forthcoming, it is understood that Robert G. Vignola's next production for Cosmopolitan, for which he is now preparing, will be a big spectacular picture requiring colossal sets and a large number of people. Mr. Vignola has just completed "Beauty's Worth" by Sophie Kerr, starring Marion Davies.

Peters in "The Storm"

House Peters will star in the Universal-Jewel dramatization of "The Storm," Langdon McCormick's stage play. The story is simple in theme, but powerful, and concerns two men and a girl who are snowbound in the North Woods.

J. G. Hawks is writing the continuity.

SCENES FROM "TOO MUCH WIFE," STARRING WANDA HAWLEY. A REALART PICTURE RELEASED THROUGH FAMOUS PLAYERS-LASKY CORPORATION

Pathe News Says Its Quick Service Was Year's Outstanding Development

Pathe News' tenth anniversary celebrated just a year ago the remarkable development of motion picture news reporting. But Pathe says it did not foresee that the eleventh year would show achievements in handling big events excelling any in previous records of film news service.

During the past year the greatest advance in film news service has been along the line of speed in getting the pictured events before the public. Transmission of news negatives from distant points by airplane has become an established system. Pathe News uses airplane service so constantly that a large number of the important newspapers of New York and other important cities of the country rely upon its negatives for their earliest pictures illustrating their news columns. This is notably true in the case of happenings abroad.

Through this means both picture theatre patrons and newspaper readers enjoyed the earliest pictorial accounts of famine scenes in Russia along the Volga and the distribution of supplies from this country; scenes at the "self determination" balloting in Silesia; the recent views of important personages and conditions in Moscow and Petrograd; the last days of the great tenor, Caruso in Italy, and his impressive funeral; outstanding events in the hunger strike of Irish patriots' armed resistance against England, and of the historic conference of leaders resulting in the present apparent settlement of all difficulties; post-war developments in Germany, and many other events of world-wide interest. In all cases of Russian and Central European news nothing but liberal use of the airplane service enabled Pathe News to accomplish its purpose of superior speed in getting its negatives to this country, and its quickly printed films on all screens.

For great news occasions at home much more than utilization of airplane transmission was necessary to maintain the Pathe News record for quick presentation to picture theatre patrons. Forethought, careful planning and generalship in meeting emergencies of photographing, and clock-work accuracy of the machinery of developing, printing and local delivery—all had to be developed to the highest point. This perfection of organization and efficiency in all departments was essential in enabling Pathe News to deliver its films of the last Unknown Soldier rites at Arlington at the big New York picture theatres before eight o'clock in the evening of the same day, and in giving quick service on many other big news events.

"Handle With Care" Scheduled to Be Released on January 22

J. E. Storey, sales manager of Associated Exhibitors, states that January 22 has been set as the release date on "Handle With Care," the big Rockett special which was announced for release through Associated Exhibitors, following Ray Rockett's recent trip to New York.

Heralded as an unusually fine production, this feature is said to be one of the best audience pictures of the season. The principal role is handled by Grace Darmond, while Patsy Ruth Miller plays the ingenue. The male characters include such names as James W. Morrison, Harry Meyers, William Courtleigh, Landers Stevens and William Austin.

The original story is from the pen of Charles Belmont Davis. The production was directed by Philip E. Rosen under the supervision of Mr. Rockett, and Associated Exhibitors claim that "Handle With Care" has been afforded a wealth of rich settings. The story tells of the career of a popular debutante, who is strenuously wooed by no less than five suitors of distinctly different types.

Universal Films N. Y. Crowd for Scene for "Leather Pushers"

Broadway had one of its greatest thrills recently when Harry Pollard, director of "The Leather Pushers" the H. C. Witwer prize ring series being filmed for Universal with Reginald Denny as the star, paraded his company up and down the Gay White Way at the height of the theatre crowd hour filming the crowds, the lights and "The Leather Pushers" principals, A battery of Sunlight Arcs provided illumination for the camera-men.

It was not a publicity stunt, as the shots taken of the principals and of Broadway life are to be used in Round Three of "The Leather Pushers" series. Theatre-goers crowded around the moving picture company and lined the side-walks as Pollard's unit moved from place to place.

Los Angeles and certain other American cities are accustomed to being filmed at all hours of the day or night, but it was a distinct novelty to Broadway to "act in the movies" at its most crowded hour. It was only after great trouble and much persuasion that Pollard obtained permission from the police department to take the pictures he needed.

Harold Lloyd Film a Feature in Many Houses

The Capitol Theatre of New York and the Symphony of Los Angeles head an impressive line up of first run theatres across the country, which played Harold Lloyd's big feature, "A Sailor-Made Man," as a Christmas week attraction.

The fact that this is Harold Lloyd's first comedy of feature length makes its showing doubly impressive Associated Exhibitors state, and proves Harold Lloyd's right to be viewed by the exhibitors as a star with such a big public following as to justify "A Sailor-Made Man" being the big feature during one of the most important weeks of the entire year. It is said that it is one of the most widely advertised attractions in the theatres today.

Next Mermaid Titled "En Route"

The greater part of the Hamilton-White stage has been utilized for the construction of train sets which are being used in the production of the latest Educational-Mermaid Comedy featuring Lloyd Hamilton, which is to be called "En Route." In addition to a Pullman car, where much of the fun takes place, there is a dining car, observation car and sleeper, and a large locomotive. The sets are among the largest ever used in filming a Mermaid Comedy featuring Hamilton.

SCENES FROM "HANDLE WITH CARE." RELEASED BY ASSOCIATED EXHIBITORS

SCENES FROM "GOOD NIGHT," STARRING CONSTANCE TALMADGE. A SELZNICK RELEASE

Optimistic Statement from R-C Tells of Plans for Coming Year

Pessimistic rumors of an impending closing of the R-C studios in Hollywood following the curtailment of production at several other southern California film plants, are belied in a cheerful statement issued recently by local R-C officials in regard to the future plans of their company. Preparations are now being made for increased productional activity immediately after the first of the year, according to these officals, and there is no hint of pessimism as to the concern.

It was decided not to start any new productions during the Christmas holidays, it was stated, because of the thoroughly human penchant of actors for seasonal enjoyments away from work at that time of the year. But the R-C organization will be expected to make up for lost time in the first few weeks of 1922.

Sessue Hayakawa has two productions which are now being prepared for release. "Five Days to Live," which was made under the name, "In the Street of the Flying Dragon," and in which the star is supported by his wife, Tsuru Aoki, has received the final touches of the film editors. R-C officials are so pleased with this picture that they are considering giving a pre-view at a downtown Los Angeles theatre for their friends of the press and the motion picture profession.

Final scenes in "The Vermilion Pencil," in which Hayakawa is supported by Bessie Love, will be completed within a few days. The cutting department has started to edit the film under Hayakawa's personal supervision. The star is expected to start upon another picture about January 9. The name of his next story has not yet been announced.

Pauline Frederick is also supervising the cutting of her latest production, "Two Kinds of Women," adapted from Jackson Gregory's novel, "Judith of Blue Lake Ranch." Miss Frederick's next R-C production is expected to be a film presentation of William J. Locke's novel, "The Glory of Clementina." E. Richard Schayer is now preparing the continuity for this story, and it is expected that it will go into production about January 9. Two other big stories, both written directly for the screen, have been purchased for Miss Frederick, it was stated. The names of these will be announced later.

Doris May is nearing the close of her third R-C starring vehicle, "Boy Crazy." She will be started upon her next picture, "Gay and Devilish," about the same time the Hayakawa and Frederick companies begin work again.

R. J. Tobin, vice-president and general manager at the studios of the R-C Pictures Corporation, is expecting to leave for New York within the next few days to remain until after the first of the year, discussing future plans with officials at the home office of the company.

It has been announced that several new companies may be organized for special productions early in 1922, as the R-C scenario department has purchased several books and plays that are considered excellent screen material. These companies will be made up of well-known capable players. Christy Cabanne, who has been in New York for several months directing productions for R-C Pictures Corporation, may return to California to make his next film at the R-C studios there, it was stated.

Exhibitors Send Praise of "Hurricane Hutch" to Pathe

Pathe correspondence from exhibitors voluntarily reporting profitable "Hurricane Hutch" engagements includes all sections of the country, big cities and the smaller towns and houses of all degress of capacity, Pathe says. The following expressions are among many received during the last week of the old year:

From Rialto Theatre, Monette, Mo.—"I am running 'Hurricane Hutch,' having bought it from Pathe. It is a 100 per cent. serial. Thought enough of it to take another chance by booking the big Indian story, Ruth Roland's 'White Eagle'."

From Star Theatre, Sarcoxio, Mo.—"Played first episode of 'Hurricane Hutch' to 360 paid admissions on first showing, and had to turn many away as I could not get any more in the theatre. Only 900 to 1,000 population."

Shelby Social Club, Ellwood City, Pa.—"'Hurricane Hutch' is all that anyone could wish for in the line of a serial for any sort of an exhibition."

From the Avoy Theatre, Moline, Ill.—"We opened 'Hurricane Hutch' by admitting the children for one cent or one potato. Before the doors opened for the matinee over 2,000 children were waiting outside. We are doing much better than we expected, and are much pleased with the serial."

Real Atmosphere on Pictures Made Abroad

No stone is being left unturned in the effort to procure absolute accuracy in the atmosphere of all settings for Paramount pictures made abroad.

A few weeks ago, the George Fitzmaurice Company left for Italy to film the exteriors of "The Man from Home," and at the same time the J. S. Robertson Company was dispatched to Spain to start work on "Spanish Jade."

It is interesting to note that each company has its own staff art director. N. Gregory Arnold has followed Mr. Fitzmaurice to Italy and will design his studio interiors of the various buildings chosen as locations.

L. Dawson, art director for Mr. Robertson, has also been spending two weeks in Seville to familiarize himself with the peculiarities of Moorish architecture, upon which principles most houses in the district are more or less constructed. He is rapidly filling his sketchbook with all manner of impressions, which will not only serve the purpose of the story at present under production, but also prove a fruitful source of inspiration for any future script requiring a typically Spanish setting.

Kansas City Critics Praise "Disraeli"

"George Arliss in 'Disraeli' demonstrates the supreme art of acting in motion pictures," wrote the critic for the Kansas City Post, when this United Artists release was shown at the Newman Theatre, and added, "If you like the best don't let anything or anybody keep you away. Mr. Arliss makes us wish we could see him much more often in pictures. The screen version of his greatest stage characterization proved to be a rare combination of excellent acting by excellent players splendidly directed and with a story that holds the attention till the last moment.

"'Disraeli' is not a historical play. The author merely gave us a story to illustrate the life and times of the great English statesman. Nobody should miss it."

"A large audience, spellbound, followed George Arliss through 'Disraeli,' a picture that, from the lay viewpoint, is one of the few celluloid dramas of importance," said the critic for the Kansas City Times.

"George Arlis is Disraeli," declares the critic for the Kansas City Star. "There is no other and he has made it impossible for us to imagine another. His Disraeli has lost nothing in its transition from the stage to the screen. Disraeli's touch of impishness is still there, his posings, his dramatic effects, are all preserved. Mr. Arliss has paid Disraeli the high compliment of understudying him, for Disraeli, too, was an actor and so perfectly has Mr. Arliss done his part that we see not him, but Disraeli, himself. Disraeli would, we feel, have done exactly what Mr. Arliss has done."

"Little Lord Fauntleroy" Gets Praise from Los Angeles Critics

"'Little Lord Fauntleroy'," classic of childhood, with its petite hero embodied by Mary Pickford, in the most elaborate production in her ten-year career in films, is at the Mission Theatre," said the critic of the Los Angeles Evening Express when this United Artists release was shown there. "In an ideal picture for her talents, and personality the incomparable star has shown what can be done when worth-while tale, able direction, capable players and expert cameramen come together. The star is bewitching in every scene; she has kept the spirit of the book with unvarying care, and she acts the boy faultlessly."

"Mary Pickford's 'Little Lord Fauntleroy' without question outrivals anything she ever has done," wrote the critic for the Los Angeles Record. "Filled with an appeal indescribable, Miss Pickford, by turns, romps boyishly and walks sedately through ten reels of most beautifully photographed scenes. The film gives you a chance to see Mary in knickers; a chance to see her kiss herself; a chance to see her pass a photograph to herself, and various other unsual bits of 'business,' all of which makes 'Fauntleroy' a triumph of filming."

"Mary Pickford is her own best rival in 'Little Lord Fauntleroy'," said the Los Angeles Examiner review. "When you see her dressed in her little velvet costume, swaggering around with a delicious boyishness, you are sure you like her best that way—and then in a minute, as the film shifts and you see the sweet-faced 'Dearest' your affections are at once transposed—and she's your favorite."

"Somewhere there is a society which interests itself in the future generation. I do not know whether the executives of that body have seen 'Little Lord Fauntleroy,' or whether they propose to include the motion picture in its list, but it seems to me that Mary Pickford's current cinematic vehicle is worthy of a pigeon-hole in the archives where rest the big things in history and the arts." Thus wrote the critic for the Los Angeles Evening Herald.

"'Little Lord Fauntleroy' is a great picture," says the review in the Los Angeles Times. 'It is great largely because Mary Pickford is great. The double roles of the tender young mother and the quaint, friendly little Cedric shows the wide range of this star's amazing genius. He's no sissy, this 'Fauntleroy' of Miss Pickford's; there's real boyishness in him; he has a boyish slant of thought as well as a boyish stride, and a boyish carelessness, too."

Will Announce Bookings for Select Picture

Select branches throughout the country are screening "Conceit," second of the Supreme Selznick Six, for important first run accounts. Prints were shipped from the New York offices some days ago and early bookings will soon be announced. The exhibitors' campaign book on "Conceit" has been completed and is in the hands of the Select branch managers.

WILLIAM A. PARTELLO
Who on Page 74 tells how he guarantees his shows

Schulberg Engages Blackwood to Start Revolution in Publicity Copy Writing

B. P. Schulberg, president of Preferred Pictures, Inc., producers of the Katherine MacDonald features, released by First National, promises to "start something" in the ranks of those press agents whose most valued possession is the mimeograph—to say nothing of the carbon paper.

Mr. Schulberg has come to the conclusion that there is something radically wrong with the publicity that is sent out from almost every studio in the country to each paper that boasts a circulation of 10,000 or over. In short, it is Mr. Schulberg's contention that 90 per cent. of the mass of press material that weekly emanates from the various studios finds a final resting place in the wastepaper baskets in the editorial rooms. He even goes further and declares that the chief reason for this is because the press stuff is duplicated, that much of it lacks originality and is loaded down with superlatives, hysterical hyperbole and adjectival embellishments that make its use almost out of the question by any editor that has an average amount of respect for his readers.

So, in order to test his theory, Mr. Schulberg has re-organized his Katherine MacDonald publicity and has engaged John H. Blackwood as its head. Mr. Blackwood has been associated with the industry for more than ten years, chiefly with Thomas H. Ince in the capacity of scenario editor and publicity expert, with Robertson-Cole as scenario editor and in the same capacity at the Universal studios. He formerly was the dramatic editor of the Washington, D. C., Times and was associated with David Belasco in the management of Mrs. Leslie Carter for a number of years.

Mr. Blackwood has inaugurated a publicity campaign for Katherine MacDonald along the lines suggested by Mr. Schulberg, and with a staff of expert stenographers his publicity department will turn out exclusively written material that promises an innovation—certaintly it will be an experiment well worth watching.

Wanda Hawley in Realart Feature for January 1

Scheduled for release through Famous Players-Lasky exchanges on January 1 is the Realart picture, "Too Much Wife," starring Wanda Hawley.

Lorna Moon, the author, is a former newspaper woman who has recently attained success as a writer of screen tales. Her most conspicuous success is the Paramount special, "Don't Tell Everything," in which Wallace Reid, Gloria Swanson and Elliott Dexter are starred.

Percy Heath wrote the scenario Thomas Heffron directed the picture and Elmer Harris supervised its production.

T. Roy Barnes has the role of a man considerably embarrassed by "too much wife." A golfer himself who hits 'em around in the neighborhood of the low 80's, Mr. Barnes proves particularly fitted for those scenes which call for his appearance on the links. The golf scenes were filmed at one of Pasadena's most exclusive clubs.

Other players in the cast include Arthur Hoyt, Lillian Langdon, Leigh Wyant, Bertram Johns and John Fox, the last named being a clever boy actor.

SCENE FROM "CONVICT 993." RELEASED BY PATHE

Capitol Theatre Books "Theodora"

Goldwyn's Italian spectacle, "Theodora," which met with such overwhelming critical commendation in New York, Boston, Chicago, Detroit and Pittsburgh, the only towns where it has as yet been seen and where it showed at the $2 top scale, will be the attraction at the Capitol Theatre, New York, starting New Year's Day, Sunday, January 1.

S. L. Rothafel, manager of presentation at the Capitol, is arranging a musical and scenic setting which will have novel features, though modeled upon the successful presentation of the spectacle at the Astor Theatre.

"Theodora" will show at regular Capitol Theatre prices and if the enthusiasm which it awoke at the Astor Theatre and the big business which it did there are any criteria should fill the great Capitol Theatre for the entire week.

Gardner Boosts Rival Attraction

J. B. Gardner, manager of the Gem Theatre, Sandpoint, Idaho, believes in co-operation with the community. When the American Legion post put on a show recently he not only boosted this opposition to his own show, but he portrayed one of the important parts in the cast.

In his own newspaper advertising the first line called attention to the community show. "After seeing 'The Whirl of the Town'," it read, "go to see the show at The Gem."

Mr. Gardner has met the problem of getting business by booking the best pictures and has employed a publicity man. Then he bought two new Simplex projectors, a new transverter, and installed new chairs. He claims that the way to get business, when times are hard, is to give the people more for their money.

Hodkinson New Year Schedule Includes Variety of Subjects

Plans of the W. W. Hodkinson Corporation for 1922 include the "Official Urban Movie Chats of the Motion Picture Theatre Owners of America," one a week beginning January 15, several of the Great Author series to be released monthly, the two-reel Triart productions, a number of Hugo Ballin and Edwin L. Hollywood productions and others.

For release in January is "French Heels," "The Young Painter" and "At the Sign of the Jack O'Lantern." "French Heels" is the first of the series of Edwin L. Hollywood productions starring Mrs. Irene Castle. It was written by Clarence Buddington Kelland, and the cast includes Ward Crane and Charles Gerard. "At the Sign of the Jack O'Lantern is the second Renco Film Company's production. It is a Myrtle Reed story. The cast includes Betty Rose Clark, Victor Potel, Earl Schenck, Wade Boteler and Clara Ward.

"The Young Painter" is the third of the Triart Productions which are being made under the supervision of an advisory board of the eminent art patrons, consisting of Robert W. DeForest, President of the Metropolitan Museum of Art; Francis C. Jones, Treasurer of the National Academy of Design; Edwin H. Blashfield, President of the National Academy of Design; Charles Dana Gibson, President of the Society of Illustrators and editor of "Life"; Robert Aitken, President of the Sculptors' Society of America; Louis C. Tiffany, founder of the Louis Comfort Tiffany Foundation, and Daniel Chester French.

During February Hodkinson will release "Heart's Haven," a Benjamin B. Hampton Production, featuring Claire Adams, Carl Gantvoort, Claire McDowell and Robert McKim; and "Hope," the fourth Triart production, based on the masterpiece of the same name by Watts; also another Benjamin B. Hampton production, "The Grey Dawn."

Another Triart Great Masterpiece production scheduled for early release is "Mona Lisa," based on the famous painting of the same name by Leonardo da Vinci.

Big Business From "Way Down East"

J. G. Goldman, manager of the Strand Theatre, Fargo, N. D., reports that during a nine-day showing of D. W. Griffith's "Way Down East," during which time a new $250,000 theatre was opened in Fargo, the Strand not only did a remarkable business throughout the run of this United Artists release, but that the management did not hear of a single dissatisfied patron.

"We want to go on record," Mr. Goldman reports, "as saying that in our opinion 'Way Down East' is the greatest box-office and audience attraction produced in the last five years. It has no opposition, and we extend hearty congratulations to Mr. Griffith and United Artists Corporation."

Parker Directing John Barrymore

At the Amsterdam studios in West Forty-fourth street, Albert Parker is directing John Barrymore in his second production following "The Lotus Eaters," an adaptation of Conan Doyle's famous detective story, "Sherlock Holmes."

Macey Harlem in New R-C Picture

In the all-star cast of "Beyond the Rainbow," the new R-C production, Macey Harlem, who played Milton Manning in R-C's "Shams of Society," is carrying the part of the imposter Count Ricardo Terrion, erstwhile barber. The Count affords Mr. Harlem opportunities for some effective comedy, it is stated. Mr. Harlem returns to pictures after a season on the road with Olga Petrova in "The White Peacock," which is scheduled to open in New York in the near future.

Ralph Ince to Make Important Films for Selznick in 1922

The announcement is made by Myron Selznick, vice president in charge of production, that Ralph Ince will continue to be an important factor in the screening of Selznick pictures during 1922. Before Mr. Selznick departed for Europe he outlined plans that will keep Mr. Ince busy with production engaging Eugene O'Brien and Elaine Hammerstein as stars.

Just now Ince is finishing Eugene O'Brien's presentation of "Channing of the Northwest," the company having returned in time for Christmas from Lake Placid, N. Y. In this picture Norma Shearer will be O'Brien's leading woman.

When his present work with O'Brien is finally disposed of Mr. Ince will turn his attention to the next production in which Elaine Hammerstein will star. This new offering will be the second picture Ince has supervised with Miss Hammerstein the central figure, "Remorseless Love," released in September, having been produced under his supervision when Selznick was making pictures in Fort Lee.

Read Our Eleven Page Survey of Picture Business Throughout the Country, Starting on Page 35.

SCENES FROM "THE SONG OF LIFE," A FIRST NATIONAL ATTRACTION

SCENES FROM "BACK PAY," A PARAMOUNT PICTURE

Partello, Successful Exhibitor Personally Guarantees His Shows

"Billy" is what they call him in Mansfield, O., on the street, but in business and social circles it is Mr. William A. Partello. Back in the early '90's he was a clown with the Sells Brothers' Circus. As "Slivers" he was known all over the country and internationally.

From the circus Partello shifted to the theatrical game and soon had the Partello Stock Company, of which he was owner and manager. He was successful from the beginning. Ten years ago with Mrs. Partello—Alice Kennedy, as she is known professionally—he settled in Mansfield, where he became interested in an organization controlling the Grand and Majestic Theatres, of which he was made managing director.

Road attractions of advanced calibre were available for stands of one or two nights now and then, but both theatres were "dark" most of the time.

"The people of Mansfield and vicinity were demanding amusement, and I made up my mind to give them classy pictures," said Mr. Partello, and they "took" "like vaccination."

Mr. Partello received a First National sub-franchise and explained to the people of Mansfield and the country surrounding that the First National trademark stands for "class."

Just before Thanksgiving he booked "The Kid" for the first four days of the week at the Majestic. "I expected big business for four days but was sure all the people wanting to see 'The Kid' would see it during this time."

But all the people did not get to see it during the four-day period and, as a result, Partello had to hold it over for two days, and says the probabilities are that a little later on "The Kid" will be recalled for a couple of more days.

When he knows he has a good thing Partello never hesitates to let his clietele know it. He has personally recommended Constance and Norma Talmadge, Katherine MacDonald, Anita Stewart, Charlie Ray, Lionel Barrymore and others, and is, accordingly, responsible to a great extent for their popularity in his locality.

Partello has made a great hit in and around Mansfield by letting the people know through little booklets that fit the vest pocket of the man or the handbag of the woman and girl, just what he expects to offer from three weeks to a month ahead.

"I have found that the average person plans picture theatre attendance just the same as social or business engagement and that if you let the public know what is in store they will make arrangements accordingly, and you will be the gainer," says Partello.

Everything considered William A. Partello is one of the big men not only of Mansfield and vicinity, but of Central Ohio and this not only as an exhibitor, but as a citizen and business man.

A Mansfield newspaper recently carried a three-column line drawing of Partello on its first page. Above it was the heading: "A Prominent Mansfield Man." Under it was this:

"William A. Partello has for years been prominent in the theatrical business. He knows the game from beginning to end. A gentleman through and through, Mr. Partello has won the confidence and esteem of all who know him. He is a success."

"Back Pay" to Be Released by Cosmopolitan Early in January

"Back Pay," created by Cosmopolitan Productions from the story by Fannie Hurst, will be released by Paramount early in January. This picture is notable because of its big and controversial theme, the fame of its author and the calibre of cinema talent that engaged upon its making, Cosmopolitan says. Fannie Hurst, authoress; Frank Borzage, director, and Frances Marion, scenarist, the trio whose combined efforts evolved "Humoresque," have again collaborated in the case of "Back Pay."

The production is the third directed by Frank Borzage for Cosmopolitan and follows soon after his "Get-Rich-Quick Wallingford." It is different from either of his two previous Cosmopolitan productions —its variance being another proof of the versatility and mastery of the young director, it is stated. Seena Owen has the leading feminine role. Matt Moore has the principal male part.

Did Big Business with "Iron Trail"

Showing Rex Beach's "The Iron Trail" to a three-day engagement, one day more than the usual booking, Paul DeMordaunt, manager of the Rialto Theatre, Blackfoot, Idaho, reports that business for this United Artists release was "far above the average" and the picture pleased all the theatre patrons.

"The first day we were unable to accommodate the crowd;" continued the report, "business was very fine for the second and third days. Probably some extra business owing to Thanksgiving holiday. No special stunts were used aside from cutouts."

Fox Actress Is Chosen as Mascot

The honor of representing both the Eastern and the Western sections of the United States has been bestowed upon Estelle Taylor, the popular actress who for about two years has been playing leading parts in William Fox productions. Word has just been received from Los Angeles that Miss Taylor has been chosen as honorary mascot of the Washington and Jefferson football team of Pennsylvania, which has journeyed to California to meet the gridiron performers of the University of California in an intersectional match on January 2 at Los Angeles.

Miss Taylor has been in California several months. She is the leading woman in a new picture starring John Gilbert, made under the direction of Emmett J. Flynn. While in New York she worked in several pictures directed by Charles J. Brabin, among them being "While New York Sleeps," "Blind Wives," and the current Fox special, "Footfalls."

Charles Ray Gets a Warm Welcome

Southern hospitality was cordially extended to Charles Ray last week during his first visit to the South. In Washington, D. C., where the star and his party made their first stop after saying farewell to New York, Mr. Ray met many of the foremost political figures of the nation, including President Harding, Chief Justice Taft, ex-President Woodrow Wilson, Herbert Hoover and others. In Atlanta Mr. Ray was the guest of Sig Samuels, owner, and Willard Patterson, manager, of the Metropolitan and Criterion theatres. Mr. and Mrs. Ray and their party, which includes Arthur S. Kane, Richard Willis, Albert A. Kidder, Jr., and George Rizard, camera man, spent Christmas in New Orleans. The star will soon return to Los Angeles.

Liege Conley in Mermaid Comedy

Production has just been started on the fourth of the seven two-reel Jack White productions which, with the six Lloyd Hamilton pictures, are to make up the year's Educational - Mermaid Comedies. The three previous pictures in this group have been all-star comedies. In the latest production, the title of which has not been announced, Lige Conely is to be featured, supported by Cliff Bowes, Elinor Lynn, Jack Lloyd and others.

Smallwood and Players Back from South Where Exteriors for First Pyramid Picture Were Made

Ray C. Smallwood and his technical staff and all-star players have arrived in New York City after spending seven weeks in the South, making the exteriors for Pyramid Pictures, Inc., first super drama, "My Old Kentucky Home." Mr. Smallwood timed his outdoor settings so that Monte Blue, Sigrid Holmquest, Lucy Fox, Julia Swayne Gordon, Frank Currier, Matthew Betz, and Billy Quirk could be in New York City for the Christmas holidays.

The original story for "My Old Kentucky Home," written by Anthony Paul Kelly, finds its scenes and locales in the South. Five weeks were spent in Savannah and Thomasville, Georgia, while the last two weeks were employed in and about the race track at New Orleans.

One of the features of "My Old Kentucky Home" is the staging of a big horse race. Southern hospitality was never better exemplified than by the manner in which society turned out at the time when the scenes and settings were made for this part of Pyramid's first release. More than 1500 prominent Southerners can be seen in "My Old Kentucky Home."

With Mr. Smallwood in New York, nothing will be left undone to have "My Old Kentucky Home" ready for pre-showing before January 15. Elaborate plans have been made by Pyramid to start this picture on its run in a manner in keeping with the class and calibre of the production and the cast.

Mr. Smallwood will personally supervise the editing, titling, and assembling of this picture. And as soon as it is complete, Mr. Smallwood will commence casting for Pyramid's second super production, "The Queen of the Moulin Rouge," that stellar Broadway attraction written by Paul M. Potter.

Monte Blue, who has earned additional fame by his masterly acting with the Gish girls in Griffith's latest spectacle has been signed by Pyramid Pictures as the first of the all-star cast to be featured in "The Queen of the Moulin Rouge."

and Pythias friendship between Slocum Price Tuberville, the prodigal but lovable judge, and Solomon Mahaffy, his dour but equally lovable companion. These two types are new to the screen or the stage. There is a tear and a laugh; exciting spectacular scenes interspersed with quiet humor.

Locations were used as far north as the Canadian side of the St. Lawrence River.

The large cast is headed by Jean Paige as Betty Malroy and includes Maclyn Arbuckle as Judge Price, Ernest Torence as his friend, Mahaffy; Earl Fox as Bruce Carrington; Arthur Carew as Col. Fentress; Horace Braham, Charles Kent, Charles Eaton, Robert Millasch, George Bancroft, Peggy Shanor, Lillian Van Arldale, Mrs. Mary Curran and the six clever Curran Children.

Vitagraph Special "Prodigal Judge" Is Now Complete

"The Prodigal Judge," Vitagraph's super-feature adapted from the novel by Vaughan Kester, has been completed. The final editing and titling has been done and the technical force is now preparing prints for the release of the picture which will come early in the new year. "The Prodigal Judge" will be presented as an Edward Jose production.

Vitagraph considers this as one of its greatest productions With the action laid in Tennessee in 1835, the Southern scenery, with its moss-covered trees, the Mississippi river and the great vistas of plantations afford colorful and picturesque backgrounds for the story of the love of Betty Malroy for Bruce Carrington, the riverman, and the Damon

Ballance, Returning from West, Reports Improved Conditions

H. G. Ballance, General Sales Manager of Famous Players-Lasky Corporation, has returned to New York from a trip of four weeks during which he held sales conventions at the Paramount Exchanges in Denver, Salt Lake City, Los Angeles, San Francisco, Portland, Seattle and Minneapolis, which were supplementary to the recent District and Branch Managers' convention in New York.

Mr. Ballance says that he noted a prominent turn for the better in the picture business, especially in the Rocky Mountain and Pacific Coast territories, with exhibitors exercising more care than ever before in the selection of their pictures. Big, worthwhile productions are doing tremendous business. Particularly George Melford's production, "The Sheik," which, though it is only in its second month of showing, threatens to break Paramount records.

The big success of "The Sheik" at Jensen Von Herberg's Strand Theatre in Seattle, where it has broken all records for attendance and is now playing its third week, Mr. Ballance says, reflects also the marked improvement in the lumber and fisheries industries in the Northwest. The improvement being so great as to transform this territory from one of the darkest to one of the brightest on the motion picture map.

While in Los Angeles, Mr. Ballance closed with Gore & Lesser for the full Paramount output for their circuit of fifty theatres. He also closed contracts with Finkelstein & Ruben for their houses in Minneapolis and St. Paul.

Mr. Ballance was accompanied East by M. H. Lewis, special representative at the Lasky studio for the Distribution department, who will remain in New York for a few days.

First Associated Exhibitors Release for 1922 Announced

Associated Exhibitors first feature production for 1922 is "The Unfoldment," a George Kearn production, scheduled for release January 1. It is particularly in keeping with the New Year's spirit, for it is a drama of the power of faith and hopefulness. The production is in six reels, and includes a list of players who are well known for their work in previous features. The cast includes Barbara Bedford, Florence Lawrence, Wm. Conklin, Albert Prisco, Murdock MacQuarrie, Charles K. French, Wade Boteler and Lydia Knott.

The theme of the story deals with the efforts of a newspaper girl to change the lives of her associates who, through contact with the rougher side of life and influenced by adversity, have lost the finest instincts of their better natures.

"The Unfoldment" is described as a gripping drama of intense emotional appeal, softened by a spirit of romance and distinguished by an inspirational climax.

Associated Exhibitors say that while it is basically different than "The Miracle Man," it has a deeply human appeal, and that it is distinctly a photoplay of genuinely good entertainment. It is said to have been produced with a fine attention to detail, and contains sumptuous settings, which mark it as a really big production.

Associated Exhibitors have listed the following as among the accessories available: One, three and six sheets, a twenty-four sheet, campaign book, colored lobby photos, as well as the usual supply of newspaper cuts, slides, black and white photographs and similar exhibitor aids.

Helen Frost Is Expert Teacher of Clog Dancing

Helen Frost, Instructor in Physical Education, Teachers' College, Columbia University, conducts classes in Clog Dancing at the College for students who are studying to become teachers of Physical Education. The course is a regular part of their program, as clog and gymnastic dancing appeal to all ages and particularly to the boy. "Clogging" is said to be helpful in classroom work and in festival programs and a healthful, wholesome form of activity.

Miss Frost is the author of "The Clog Dance Book," recently published by A. S. Barnes and Company, concerning which one reviewer remarked: "The 'steps,' the 'brush,' the 'rattle,' the 'hop,' the 'toe-tap,' the 'fall,' the 'slap or flop,' the 'chug,' the 'handcar,' the 'railroad shuffle' and the 'hen scratch' are all explained in graded lessons, so simple and understandable that anyone with average intelligence can learn to clog at home."

Miss MacDonald Signally Honored

Katherine MacDonald, the Associated First National star has been singled out for distinction by the directors of the Annual Photo Exhibit of the Most Beautiful Women of the World, to be held at the Swarner Galleries, Kansas City, commencing January 2.

Miss MacDonald, it is said, will be the only American whose portrait will be used. Three large, artistic photographs of the First National star have been sent to the Swarner Galleries by B. P. Schulberg, president of the Preferred Pictures, the producers of Miss MacDonald's First National pictures.

While Miss MacDonald has already been the winner in thirty-one so called "beauty contests" held by newspapers, magazines and theatres in various parts of the country, she deprecates the emphasis that has been laid upon her beauty and declares it has been a severe handicap in her efforts to make screen productions that are of the worth-while sort.

Have You Read Pages 35 to 46?

A. B. C. Statement of Moving Picture World for New York State is

1169

Why leave out New York City?
Why leave out Brooklyn?

In New York State circulation the Greater New York territory is precisely as important as the up-State circulation.

A Western trade paper publisher brings up the question of which trade paper has the largest circulation in New York State, claiming for himself 457—mind you, these reports are made out by one of his own paid employees. All of the good white space devoted to this pretention in his paper is for the purpose of eliminating the A. B. C. audit from the discussion of trade paper circulation. This astute (oh, very) publisher is **not** a member of the Audit Bureau of Circulations and therefore he can claim any circulation his imagination suggests or his hopes devise.

All this circulation talk of New York State excludes New York City and Brooklyn, indicating a pathetic weakness in this ambitious publisher's national circulation. To be pleasant we could concede to him a regional circulation—on theory—but until his figures are backed up by an A. B. C. audit we refuse to pay further attention to these wholesale claims.

Our New York State circulation, including New York City and Brooklyn, is 1169 (A. B. C. audited).

"Miss Lulu Bett" and "Rent Free" for Paramount Release January 1

Paramount opens 1922 with William de Mille's production, "Miss Lulu Betts," and Wallace Reid in "Rent Free," scheduled for release January 1.

"Miss Lulu Bett" is adapted from the successful novel by Zona Gale and Miss Gale's own play which won the Pulitzer prize for the best stage play during the season 1920-21. Clara Beranger was responsible for the adaptation, and so well was her work done and so well was the picture directed and acted that it has drawn forth the admission from the author herself that in many points the picture improves upon the original story and the play.

The story is that of a household drudge who longs for freedom and thinks she has found it when she contracts an informal civil marrage with a man who already has a wife. Awaking to the truth, she returns to her monotonous house duties and is at last liberated when a real man gives her his love.

The title role is played by Lois Wilson. Milton Sills plays opposite her, while character roles are played by Theodore Roberts, Helen Ferguson, Ethel Wales, Mabel Van Buren, Clarence Burton and May Giracci. The picture has received high praise from the newspaper critics of New York.

There are said to be a lively plot and plenty of action in the Wallace Reid picture, "Rent Free." A good deal of the action supposedly takes place on the roofs of two New York rooming houses, and Mr. Reid plays the part of a young artist who prefers to shuffle for himself rather than study law in his father's office. To get the better of the rent problem and to escape from an irate landlady, he moves up on the roof and later established himself in a house, the owners of which are away. There he finds a mysterious note about a will which awards to a girl whom he has met in the meantime, the home and estate of which she has been defrauded by an unscrupulous stepmother.

Mann Page and Izola Forrester Page wrote the story of "Rent Free," and Elmer Harris wrote the scenario from which Howard Higgin directed. Lila Lee plays opposite the star and the cast also includes Henry Barrows, Gertrude Short, Lillian Leighton, Clarence Geldart, Claire McDowell and Lucien Littlefield.

Sets Completed for Next Big De Mille Special

A New York hotel lobby complete, with telephone booths, news stand, switchboard, etc., forms the first of the interesting settings that William de Mille has had prepared for his new Paramount production, "Bought and Paid For," the successful Broadhurst play which Clara Beranger has adapted to the screen. Agnes Ayres in the role made famous by Julia Dean and Jack Holt in Charles Richman's part, with Walter Hiers playing the role of Jimmy Gillay and Leigh Wyant as Fanny Blaine, comprise a cast of unusual excellence.

The presence of two of Paramount's newly-made stars in the roster will add greatly to the attraction of the story, it is believed. With his usual care, Mr. de Mille is missing no opportunity of gaining effects by attention to even the smallest detail.

The play teems with tense moments, emotionally dramatic and of such William de Mille is a complete master. Moreover, it is promised that the picture will adhere closely to the text of the play.

Uses Ex-Soldiers

Doing its "bit" to end the unemployment problem insofar as it affects the wounded ex-service men, Realart celebrated the beginning of "The Heart Specialist," starring Mary Miles Minter, by employing thirty-five disabled soldiers for certain scenes. The men were given work through the co-operation with the Hollywood "Motion Picture Post" of the American Legion.

Lucy Doraine, the Star of "Good and Evil," Preparing to Come to United States

A report just received from abroad by Wid Gunning, Inc., brings word that Lucy Doraine, Continental star, who appeared in the spectacular Gunning release, "Good and Evil," is anxious to come to America to make personal appearances in connection with the showing of that production. Miss Doraine, according to the report, is working on another massive production, and as soon as that is completed, she will make arrangements to visit this country. She hopes to be able to do this during the coming season.

Reports to the Gunning offices from the exchanges of the organization throughout the country indicate that the young actress has already obtained a considerable following in this country in the short time since her appearance in "Good and Evil," and that further productions in which she will appear will be awaited with the greatest interest by American fans.

Exhibitors who have shown "Good and Evil" throughout the country report that its great drawing power is due to the beauty of the new star, the gorgeous sets, the vast mobs and the unusual exploitation campaign carried out by the Wid Gunning field forces. The picture is presented by the Herz Film Corporation. It is a Sascha Production, and was directed by Michael Kertesz, the husband of the star.

"His Back Against the Wall" Has Laughs in Every Foot

"His Back Against the Wall," the new Goldwyn comedy by John Frederick, in which Raymond Hatton is featured, is a new kind of western photoplay. Its ranchmen are the real thing and behave like human beings. Julien Josephson, one of the most expert continuity writers in the country, prepared the script from Mr. Frederick's novel, while Paul Bern, editor of Goldwyn's scenario department, edited it. Rowland V. Lee was especially engaged to direct this picture and was so successful that Goldwyn retained him for other productions.

Mr. Hatton gives one of the deftest and most amusing character studies of his career as Jeremy Dies. Virginia Valli is the rancher's daughter, Gordon Russell the "Bronc" Lewis. Others in the cast are Shannon Day, Virginia Madison, Raymond Cannon, Fred Kohler, Jack Curtis, W. H. Bainbridge and Dudley Hendricks.

Browning Filming Story By Eytinge

Tod Browning, who directed "Outside the Law," has been selected by Universal to film "Peter-man." It is by Louis Victor Eytinge, a lifetermer in the Arizona state penitentiary. In "Peter-man" he has written the epic of crookdom, delineating the underworld with a true pen, neither sympathetically nor relentlessly. It stars Herbert Rawlinson, supported by George Webb and William Courtwright.

Selznick Announces Three Star Issues and Revival Forthcoming

From January 1 to February 10 Select will issue four attractions, embracing one for each of the Selznick stars—Elaine Hammerstein, Eugene O'Brien and Conway Tearle—and a Constance Talmadge revival, "Good-Night Paul," is the "come back," a production by the late Walter Edwards that was based on a play by Roland Oliver and Charles Dickson and first issued when Lewis J. Selznick was making the Talmadge girls screen stars three seasons ago.

Conway Tearle's "Shadows of the Sea" is set for January 10. This is an Alan Crosland production based on a story by Frank Dazey, associate editor of the Selznick scenario department.

January 20 brings Elaine Hammerstein to the screen with her newest production, "Why Announce Your Marriage?" This is also an Alan Crosland presentation made from a scenario in which Crosland collaborated with Lewis Allen Brown. Niles Welch makes another appearance as Miss Hammerstein's leading man.

Eugene O'Brien's presentation of "The Prophet's Paradise" is likewise an Alan Crosland production. It is the third issue in the O'Brien series. Sigrid Holmquist, known in her native land as the "Swedish Mary Pickford," is O'Brien's leading woman. She is just now being exploited in association with "Just Around the Corner," a new Cosmopolitan production wherein she acted shortly after she arrived here from Sweden.

'SCENE FROM "THE MIDNIGHT STAGE," RELEASED BY PATHE

Robert C. Bruce Returns from Northwest with New Scenics

Robert C. Bruce well-known producer of scenic pictures, whose one-hundredth picture was recently released by Educational Film Exchanges, Inc., and whose European series, now almost completed on Educational's release schedules, has added much to his popularity, has just returned to New York from the North-West with a group of pictures that mark a new departure in scenic moving pictures.

The new subjects brought back by Mr. Bruce will be called "Wilderness Trails." Each will present an interesting little story about men in the great out-doors, and all the acting being done with beautiful scenic backgrounds. This will combine the attractiveness of the pure scenic with the appeal of novel stories laid in the mountains, valleys and waterways of Washington, Oregon and California and occasionally along the Northern Pacifc Coast.

Penetrated Wildest Parts

Mr. Bruce's adventurous spirit led him into the wildest country he could find. Into the Goat Rocks Country in Washington, where only sheep herders are ever known to go, he led his pack company. The herders make their entrance into the valley and exit therefrom by one passage, but the Bruce party fought their way over the snow-clad, treacherous hills that marked the far side of the valley, and after a hard tussle made their way out with splendid "shots" of territory that, it is said, had never before been photographed.

"Shots" of this remarkable country are included in a picture which Mr. Bruce has in preparation called "My Country," which will be presented as "an appreciation of the Pacific Northwest."

The first release of this new series will be on Educational's release schedule for February. It is called "And Women Must Weep", and will follow in order of release "Unknown Switzerland, which is to be made available to exhibitors in January and which closes the current European series.

Others to follow in this series of "Wilderness Tales" include "The Split Outfit", "The One-Man Reunion", "Prickly Conscience", "Nights of Many Shadows", "The Natural Born Liar" and "Missing Men".

Best of Career

"Prickly Conscience" gives a good example of the type of story Mr. Bruce has taken as the basis for these "Wilderness Tales." A young man is arrested as a vagrant and thrown into a jail in a little Western town. As the arresting officer has no desire to hold him, the jail door is left open, and before long the prisoner, seeking to escape, tries the door, and without trouble makes his way to freedom. But everywhere he goes, his conscience follows him to prick him. The young man is seen wandering through beautiful country, along the ocean front, across the mountains. Everywhere, always, "Prickly Conscience" turns up to torture him, until at last, almost a broken man, he goes back to the town where he was arrested, and hunts up the marshal who put him in jail, years before. The marshal is too busy with other work to talk to him even, so after many efforts to turn himself over to the authorities, he forces his way into jail as he thought he had forced his way out, and in this way rids himself of his remorse.

"The pictures constitute the best work of my career", says Mr. Bruce. "Right in our own country I have found the most beautiful scenery and the least known. In the great Northwest is to be found every sort of country one could possibly wish for, and with this rich ground I have taken the best pictures I've ever made."

Big Advertising Display for Film

One of the largest advertising displays ever used for a single production announced the opening of "What Do Men Want?" the Lois Weber production, distributed by Wid Gunning, Inc., at the Pantheon Theatre, Toledo, Ohio. Three full pages in the Toledo Times, on the Sunday of the opening, smashed across the message.

McGowan Film for January Release

A new J. P. McGowan feature is scheduled by Playgoers Pictures for release on January 15. This is the third of a series of five made for Playgoers by Herald Productions. It is entitled "Reckless Chances." J. P. McGowan is director as well as star. He is supported by a new leading lady, Dorothy Wood.

Hodkinson to Handle Kineto Single Reel Great Authors Series and "Four Seasons"

The conclusion of arrangements made by Harry J. Sherpard of the Kineto Company of America and the W. W. Hodkinson Corporation under the terms of which the latter organization will distribute the four reel special, "The Four Seasons," and a series of one reel Great Authors' productions made by Charles Urban is announced.

"The Four Seasons" is a feature novelty of great beauty described as a fascinating visualization of nature's handiwork, depicting animal and plant life and showing how they are affected by the changing seasons. It was planned by Dr. R. L. Ditmars in charge of scientific research for the New York Zoological Society and photographed largely in Bronx Park. In its production he had the counsel of Charles Urban whose knowledge of scientific photography has resulted in noteworthy screen products.

A very successful pre-release showing of this feature was held some weeks ago at the Rialto Theatre, New York, following which Managing Director Reisenfeld wrote an enthusiastic letter to Mr. Urban praising the production.

The Great Authors' series includes such distinguished American authors as James Witcomb Riley, Henry W. Longfellow, Walt Whitman, James Fennimore Cooper, James Russell Lowell, Edgar Allen Poe, Washington Irving, John Greenleaf Whittier, Nathaniel Hawthorne, William Cullen Bryant, Oliver Wendell Holmes and Mark Twain. They will be released one a month, and have received high praise, both from an entertainment and educational standpoint by Ernest L. Crandall, director of lectures and visual education, New York City.

Although at the present time the serics consists only of American authors, it is understood plans are being perfected for including famous authors of other countries, such as Tolstoi, Victor Hugo, Dumas, Flaubert, Dickens, Kipling, Shakespeare, Ibanez, and others.

"Our Mutual Friend" Classed Among Best Pictures of 1921

The National Committee for Better Films has placed "Our Mutual Friend," the Wid Gunning picturization of Dickens' last complete novel, on its list of the best family pictures released during 1921, according to a notification just received at the Gunning home offices from Orrin G. Cocks, Secretary of the Committee. Two other Gunning releases, "The Old Oaken Bucket" and "What Do Men Want?" the Lois Weber spectacular drama, have likewise been accorded the honor of a place on the list, making, it is said, an unusual record considering the short time the Gunning company has been in operation, and the comparatively small number of pictures it has released thus far.

The Committee gave "Our Mutual Friend" special mention in issuing its list, commenting favorably on the portrayal of the Dickens' characters, adding that it possessed "undoubted appeal." The list consists of those plays considered as possessing a mass appeal, suitable for neighborhood and small town theatres as well as metropolitan houses.

Century Offers Two Sweet Films

Julius Stern, president of Century Film Corporation, announces the release of two Harry Sweet pictures in January.

"An Idle Roomer," the first Sweet picture to be directed by Arvid Gillstrom, deals with the adventures of a young man in a furnished room house. Sweet falls in love with his landlady's daughter, played by a new Century beauty, Thelma Dillerman. Budd Jamison fills his usual ungrateful role of villain.

"Horse Sense," Sweet's other comedy, is directed by Fred Hibbard. Margaret Cloud, Bud Jamison and Harry Cornells are in the cast. The action takes place both on land and on sea, and much of the fun is on board ship.

"Circus Clowns," starring Brownie and Baby Peggy, is on the way from the coast. Fred Hibbard is the director.

"The Straphanger," Lee Moran's first Century Comedy, and "Shipwrecked Among Animals," a parody on the Universal success, "Shipwrecked Among Cannibals."

Nell Shipman Film Said to Be Making Hit

Nell Shipman in "The Girl From God's Country," the outdoor animal drama, released by Wid Gunning, Inc., has been received by the big exhibitor circuits of the country as one of the strongest box-office cards of the fall and winter season, according to reports which have reached the Wid Gunning home office recently. Miss Shipman is author, star, director and producer of the "The Girl From God's Country," a story of the North Woods.

The S. A. Lynch Southern Enterprise Circuits booked the picture, and other important circuits which have also booked it are the entire Poli Circuit in New England; Jensen and Von Herberg, Seattle; Lubliner and Trinz Circuit, Chicago; Gore Brothers, Ramish and Lesser, Los Angeles; Rialto Theatre, San Francisco; Turner and Dahnken Circuit, San Francisco; Bernard Depkin, Baltimore and Bingham and Cohen, Indianapolis.

"The Girl From God's Country" played to packed houses at Clune's Broadway Theatre in Los Angeles. It was also shown at the Keith Theatres in New York, Swanson's American in Salt Lake City and the Nolan Colorado circuit, two powerful factors in the Denver area. The Strand Theatre, Atlanta, the Circle and the Strand Theatres in Cleveland, and the Isis Theatre, in Indianapolis, were other first-run houses which booked the picture.

On Location

A company of thirty-two people left Hollywood recently for Bouse, Arizona, where scenes for "The Proxy Daddy," Thomas Meighan's latest Paramount picture, will be filmed.

Al Green, the director, took with him Mexican types, miners and peons in addition to the principals of the company, including Mr. Meighan, Leatrice Joy, his leading woman; Maude Wayne, Laurence Wheat, Adele Farrington, J. F. MacDonald and five children with their mothers and a school teacher.

In the Independent Field

Arrow Official Back with Good News; "Ten Nights" Sets Record

T. A. Curran, special representative for Arrow Film Corporation, returned last week after a three months' trip in the Oklahoma, Kansas, Georgia and Texas territories, where he visited all the independent exchanges as well as many exhibitors. Mr. Curran found conditions improving and added that from talks he had with exhibitors he was led to believe that theatre owners there favor independent productions wherever it is practicable. He reported, too, that Arrow productions are increasing in popularity and the demand for pictures handled by that firm shows an encouragingly big increase.

Arrow's home office this week was in receipt of more pleasant news concerning Blazed Trail Productions, Inc.'s feature, "Ten Nights in a Barroom," starring John Lowell. Following the record-breaking two-week run at the Victory in Providence, R. I., the Keith office was so pleased with the showing the picture made at the Rhode Island metropolitan house that it booked it into the Bijou Theatres, Woonsocket and Pawtucket, R. I. At one show on Sunday, December 25, in Woonsocket, the picture did more business than that house had done for any prior three shows.

On the following day the picture did within three hundred dollars of the house record for three days. When the run concluded on Wednesday the picture not only shattered every record, but also brought the theatre more business than Manager Watson thought was possible to pack into the house in one week. It became necessary to give extra shows to accommodate the crowds. This showing was made in spite of the fact that 80 per cent. of the population of Woonsocket is foreign and the city is industrially crippled, all but two mills there being shut down.

Arrow announced this week that the press book on "Ten Nights in a Barroom" is now ready.

Between You and Me

IN desperation a director, well-known on the Coast, rushed East just before the holidays to dispose of a feature that he wanted to turn into cash immediately. He consulted a number of program corporations, but they postponed a definite reply. Finally he went to a State Righter, who not only took the picture over immediately after screening, but also gave 50 per cent. of the purchase in cash within ten hours after the agreement was reached. The State Righter is the winner, for he obtained a bargain and when formal announcement of this acquisition is made a huge surprise will be sprung on the trade.

Elmo Lincoln's personal appearance tour in conjunction with "Adventures of Tarzan" serial which the Weiss Brothers are State Righting, is a neat piece of business and bound to popularize both the star and distributors. It's going to cost a good piece of change to send him and a corps of publicity men on the road, but the move shows the proper spirit and is bound to bring big returns to the Weiss Brothers.

A State Righter handling a foreign picture two weeks ago closed a deal with a Salt Lake City exchange for the Northwest rights to the film. A print was sent on immediately, C. O. D. The C. O. D. was not lifted. Because of the heavy Christmas freight, the distributor was not notified until a week later. When he made inquiries he ascertained that the exchange had gone out of business. The deal cost the distributor approximately $325, but he got that much back in experience.

To listen to certain folks out of the motion picture business, this is the only industry that is making money. That probably accounts for the presence of eight "angels" considered "big men" in their particular lines of endeavor. One "angel" last week sunk $50,000 in cash on a State rights proposition that is looming up like ten times that amount.

Christmas was a record-breaker for State rights first runs. And what is more virtually every engagement was a winner.

A Coast exchange suddenly found itself without salesmen. A former salesman succeeded in getting local financial backing among certain exhibitors and opened an exchange, inducing his former fellow workers to quit their jobs and join him. They did, but the exchange flopped three weeks later. The deserters returned to their former exchange, seeking their jobs, but learned to their disappointment that the day after they had quit, other salesmen quickly filled their shoes.

A well-known star, after inducing a wealthy admirer to back a producing company of which she was to be the active head and star, approached a State rights distributing organization to effect a releasing medium. The distributor was willing, but when he ascertained that the backer was associated with a failure in another line, he very wisely replied, "Nothing doing."

JIMMIE ADAMS
Who is making debut in next Hallroom Boys' Comedy

Big Tieup on Jungle Picture

Representative newspapers throughout the country have tied up with Exceptional Pictures Corporation in publishing interesting news data concerning Martin Johnson's "Jungle Adventures," photographed in the wilds of British North Borneo. Twenty-three newspapers carried half-page stories on "Jungle Adventures." Among the cities whose leading papers carried the stories are the following: Lawrence, Mass.; Waterbury, Conn.; Springfield, Mass.; Burlington, Vt.; Albany, N. Y.; Newark, N. J.; Saginaw, Mich.; Columbia, S. C.; Little Rock, Ark.; Kansas City, Mo.; Allentown, Pa.; Newburgh, N. Y.; Cincinnati, Ohio; Salt Lake City, Utah; New Bedford, Mass.; Poughkeepsie, N. Y.; Atlanta, Ga.; Great Falls, Mont .;Lancaster, Pa.; Peoria, Ill.; Topeka, Kans.; Waterbury, Conn.; Spokane, Wash.

"Keep Moving" Lyon's Next

Arrow Film Corporation this week announced that "Keep Moving" is the title of the sixth Eddie Lyons comedy of two reels. Reports from the territorics, Arrow states, indicates that Lyons both as director and star is more and more in demand with the exhibitor and public.

Start Fifth Episode

Upon the arrival in Burbank, Cal., of rescarch director, Dr, Edgar J. Banks, last week actual work on the fifth episode of the Bible pictures, being produced by Sacred Films, Inc., was begun, This chapter will be released in February.

Lesser-Rosenberg Announce Production Plans for 1922

Convinced the 1922 will be a year for big and better pictures, the Irving M. Lesser and Michael Rosenberg interests, composing Western Pictures Exploitation Company, announced this week the first of what will be a series of special productions to be distributed from Los Angeles by their organization.

A contract has been entered into by Messrs. Lesser and Rosenberg with Hugh B. Evans, Jr., whereby Roy Stewart is to be starred under the direction of Robert Thornby. Stewart has made a box-office name for himself in the last few years, appearing recently in the Zane Grey stories, as well as with Katherine McDonald and other stellar lights. "Heart of the North" in which Stewart was starred was held over a second week at the Alhambra Theatre, when it played in Los Angeles recently. Shortly Stewart will be seen in a series of stories written by the famous author, Peter B. Kyne. Marjorie Daw will be his leading woman.

After a careful canvass of the literary market for the best story obtainable and suitable for Roy Stewart the producers have selected "Ridin' Wild," by H. H. Van Loan, author of "The Virgin of Stamboul" starring Priscilla Dean; "The Blue Moon," starring Norma Talmadge, "The Great Redeemer," starring House Peters, and "Fighting Mad," starring William Desmond.

Brandt's Feature Arouses Interest

Much interest has been aroused in film circles over the splendid exploitation incident to the State righting of "The Greatest Question," starring Roy Stewart. Joe Brandt and George H. Davis are state-righting this feature which has won so much commendation from exchangemen, exhibitors and critics of the trade press. Harry Revier directed the picture.

In the Independent Field

Reasonable Priced Features Are Needed, Says Schnitzer; Observations of the Week

THE duty of the State rights man is plain. He must do his utmost to materially assist needy exhibitors in keeping their houses open. This we can accomplish by giving theatres pictures that can be booked at a reasonable cost. But the picture must carry merit and entertainment value."

The above from Joe Schnitzer, President of Equity Pictures Corporation. Mr. Schnitzer's firm has accomplished many tasks and its 1921 contributions to the State rights market commanded more than ordinary attention. Joe this season openly demonstrated his confidence in this field by paying a record price for W. K. Ziegfield's Florence Reed starring vehicle, "The Black Panther's Cub."

But this is not the time for pretentious and costly productions, says Mr. Schnitzer. And the point is well taken. Good pictures do not necessarily mean the expenditure of "big" money. By good and reasonable-priced pictures, he means features that entertain, that will keep the wolf from the exhibitor's door. Joe believes in that old, but ever reliable adage, "live and let live."

Will an attractive title bring them to the box office? That is the question that Film Row has been discussing for some time. After carefully studying the current situation we believe that a good title is one of the most attractive features of a picture from the box office angle. The Warner Brothers have proved this to be a fact. "Why Girls Leave Home", an old, but, familiar title that brought back memories of other rays, packed theatres throughout the country. "School Days" with Wesley Barry established history with its triple premier showing this week in Cleveland, Washington and Hartford. And "Ashamed of Parents," which inspires much original exploitation, is proving its mettle. A particularly entertaining feature of the latter production is the diversified titles by Eddie Bonns and Louis Marangella.

Franklyn Backer of the East Coast Pictures is having no trouble disposing of franchises. The proposition that Mr. Backer is submitting to independent exchangemen is one that is difficult to turn down. As a matter of fact, it guarantees the exchange a permanent supply of pictures for the entire year, three of the features already being completed, and on most reasonable terms. Mr. Backer is perfecting a promising organization that should soon make its presence in the State rights field strongly felt, for he is not only intimately acquainted with the business in general, but incidently he is working for to-morrow and not only today.

Tony Luchese of De Luxe Film Exchange of Philadelphia was in New York this week, smiling and uncomplaining. Tony bought the eastern Pennsylvania rights to Arrow's great box office picture, "Ten Nights in a Barroom", before that feature started on its meteoric two-week record-breaking run in Providence, R. I. Tony admitted when he first bought the picture that he had an unusual attraction, but when he heard the Providence reports, he fairly went wild with enthusiasm and had no trouble setting a premier for the picture in Reading, Pa., on Jan. 9. Bill Haggerty is exploiting the feature and is out to better the New England record. Go to it Bill.

A certain salesman who was in the Western territory returned to New York this week. He found that exhibitors out there were not making much use of twenty-four sheets. What is true of the West seems equally true of other sections of the country. In these days when economy should be watchword of every firm, it would be well for State righters to think well before laying out money for twenty-four sheets. Accessories should be given the same careful attention as is given the production of the picture itself.

The Lesser Brothers have an exchange exploitation system that should receive the careful attention of exchangemen. The Lessers have learned that proper exploitation creates a demand for a picture. They are exhibitors and through keen exploitation have succeeded in building a string of money-making theatres on the Coast. They are applying the same tactics to the exploitation of pictures handled by their own exchanges with the result that they are creating a local demand for their productions. This demand is created via the mailing lists. The Lessers have obtained various lists from theatres in their territory. Instead of waiting for an exhibitor to exploit a picture, the enterprising brothers go them one better and create public interest in their offerings by keeping in constant touch with the "fans" and informing them of additional acquisitions as soon as they are taken over. This system has increased bookings of Lesser distributed pictuers in San Francisco and Los Angeles over 200 per cent, in less than a year. Think it over.

Speaking of exploitation of pictures reminds us of the splendid work that Harry and Jack Cohn and Joe Brandt are doing. These three short subject kings do not wait for theatres or exchanges to exploit their wares. On the contrary, they grasp every opportunity to advertise their subjects in the trade press, daily newspapers, window displays, etc. And what is more they resort to original tactics. Take, for instance, that Chamber of Commerce "movie ball" stunt in New York. The Cohn boys were right on the job. they turned out a movie of the ball in record-time, incorporated it into their interesting "Screen Snapshots" and thereby introduced the latter subject to several thousand folks. And so it goes. We have even seen the Cohn-Brandt combination inspire newspaper editorials. And that's the sort of enterprise that wins. No wonder Joe, Jack and Harry are characterized "the short subject kings."

Bert Lubin on Tour of 'Changes in Sunny South

Bert Lubin producer of the new Allen Ray series of six society-adventure dramas, left New York this week on a short tour of the Southern exchanges, carrying with him a print of "Partners of the Sunset," the initial release. Mr. Lubin's first stop was Atlanta. He will also visit New Orleans and Dallas.

A deal is pending for the entire foreign rights to the series. All Star Feature Company of Detroit this week purchased the Michigan rights and already has started exploiting the first picture.

Laub Freelancing

Harry Chandlee and William B. Laub have joined the freelance forces, but will retain their positions with World Film Corporation. Mr. Chandlee is now at work on World's "Into the Beyond", while Laub is editing and subtitling "Road of Peril", a German feature owned by F. Kahan.

Many Territories Sold on "The Mysterious Pearl"

Backing his convictions that the present demand for pictures stimulating business for the many large theatres that have been built during the last few years, will create a new field for the booking of high-class serials. E. S. Manheimer of Photoplay Serials Corporation has released the new Ben Wilson and Neva Gerber chaptered photoplay, "The Mysterious Pearl," to state rights exchanges and announced this week the immediate sale of the latest feature from the pens of J. Grubb Alexander and Harvey Gates to several well-known exchanges.

Every one of the fifteen chapters of the new serial was completed and is ready for immediate delivery before the release of the production to independent buyers was announced. This method was followed by Mr. Manheimer because of his belief that the time was exceptionally opportune for serials and the demand would be such that the different territories would be contracted for in unusually quick time.

That he was right seems to be proven by the fact that his first announcement of the exchanges that will handle the Ben Wilson vehicle includes the following. Greater New York and Northern New Jersey went to Warner Brothers of New York; New York State was taken by Grand and State was taken by Grand & Warner Film Company of Buffalo; Metro Film Exchange of Philadelphia controls Eastern Pennsylvania and Southern New Jersey, while New England went to the Confederated Film Exchange of New England, located in Boston.

Katherine Stuart to Edit Bible Films

Katherine Stuart, well known scenario writer, has been engaged by Weiss Brothers Artclass pictures Corporation to edit its Italian version of the Old Testament. She will work in association with Adolph Weiss. Jack Holbrook, well known camera and technical authority, is supervising the laboratory work as well as the color effects which will be an important feature of the finished production.

Galaxy of Stars

Twenty-four stars appear in the latest release of "Screen Snapshots," distributed through the Federated Film Exchanges of America, Inc. Among them are Mr. and Mrs. W. S. Hart, Jackie Coogan, Mary Pickford and Doug Fairbanks, Montague Love, June Caprice, Conway Tearle, Marshall Neilan, Doris Kenyon, Douglas McLean, Lucy Fox, Zena Keefe, Eugene O'Brien and many others.

Arrow on Broadway

Arrow was on Broadway during Christmas week as a special engagement at Marcus Loew's New York Theatre. The production featured was "Love, Hate and a Woman," starring Grace Davison.

In the Independent Field

Export & Import to State Right Col. Selig's Big Animal Serial

Export and Import Film Company, Inc., which controls the world rights on the new fifteen episode animal-jungle serial, "The Jungle Goddess," has definitely announced this week that this Selig chapter-play will be sold on the independent market.

This decision was made following a careful survey of the State right field and only after a sufficient number of episodes had arrived in New York and passed the inspection of Mr. Ben Blumenthal, president, and L. Auerbach, vice-president of the Export and Import Film Company.

"The Jungle Goddess" has been in production for the last four months at Col. Wm. N. Selig's studios and is now rapidly nearing completion. The concluding episode of the serial is scheduled to be in New York by Feb 1. Colonel Selig is one of the most experienced producers in the motion picture industry. As a producer of wild animal serials he stands in a unque position, having made wild-animal chapter plays, "The Lost City" and "Miracles of the Jungle."

Export and Import Film Company recently contracted for Colonel Selig's entire output for the next three years. "The Jungle Goddess" is the first of Selig's productions under this new contract.

When starting "The Jungle Goddess," Colonel Selig is said to have given carte blanche to go to any means to excel anything, everything which has ever been done in wild animal serials and thereupon placed his entire resources into the production of this serial. In making "The Jungle Goddess", Colonel Selig has the advantage of being able to draw upon the Selig Zoo for Jungle beasts, this being the largest privately owned collection of animals in the world.

James Conway who is directing the serial has at his call a collection of over 470 animals, including tigers, lions, leopards, chimpanzees, giraffees, monkeys, crocodiles, sacred cows and myriad other jungle tribes.

Elinor Field, who is being co-starred with Truman Van Dyke is a star in her own right and has just played the heroine in several Metro pictures. The story for the serial was especially written for the screen by Agnes Johnston and Frank Dazey, who have many successes to their credit.

"Black Panther's Cub" Is Sold to Friedman for Four States

Announcement was made this week by Equity Film Corporation of the purchase of the W. K. Ziegfeld Florence Reed starring feature, "The Black Panther's Cub" for Minnesota, North and South Dakota, and northern Wisconsin, by Ben Friedman of Friedman Film Corporation of Minneapolis. Mr. Friedman intends to exploit the picture on an elaborate scale and is busy arranging a campaign.

Mr. Friedman is particularly enthusiastic over "The Black Panther's Cub," which in addition to Miss Reed includes an all-star cast of distinguished players. He said he was prompted to purchase the feature because of the demand in his territory for big pictures. The picture, he said, is particularly adapted to the so-called small town, for "the smaller town folks devote more time to getting wise to who's who in the theatrical and film field than the city people."

"Give me four pictures like "The Black Panther's Cub,'" said Mr. Friedman, "with big dramatic smashes such as this picture contains and I want nothing better for my territory. This is the kind of picture that gets money for exhibitors for it gives him giant exploitation points and the picture backs him up. I look for big results on this picture."

Second National Announces Films

Announcement was made this week by Second National Pictures Corporation of plans for the early release of several pictures. The first will be "David and Jonathan," a picturization of E. Temple Thurston's novel, starring Madge Titheradge. This production is now ready. Charles E. Davenport arranged the scenario, while Martin Thornton directed under the supervision of Allan B. Carrick. Godfrey Webb and Richard also are in the cast.

The other releases are "The Edge O'Beyond" by Gertrude Page; "The Night Riders" by Zane Grey, and "Mr. Pim Passes By" by A. A. Milne. Other pictures are now in preparation.

National Board Commends "The Four Seasons" to Newspapers

The National Board of Review of Motion Pictures strengthens its aid to the industry by securing as much publicity as possible for all pictures it considers to be of exceptional merit. It sends its news direct to the motion picture theatre patrons thus creating a demand for pictures it deems of value to the public.

In one of its recent stories sent to the newspapers it says:

"For the first time in the history of the publication of 'Exceptional Photoplays', the critical bulletin of the National Board of Review of Motion pictures, a film production lacking the dramatic elements of personal conflict has been reviewed in the Bulletin.

"The film to attain this unique distinction in the final issue of the year of the magazine, is the 'Four Seasons,' by Raymond L. Ditmars, produced under the direction of Charles Urban and released by Kineto, and as is suggested in the title, deals with the various aspects of nature through the cycle of the year.

"And yet, although it lacks all the plot and character elements which are typical of the American Photoplay, it is nevertheless, according to the review, real thrilling drama."

New Hallroom Comedy With Jimmy Adams in New York

The first of the Hall Room Boys Comedies in which Jimmie Adams appears arrived in New York this week from the West Coast producing centre, for release through Federated Exchanges of America, Inc.

The picture has been titled "Nobody's Baby," and is said to be a "baby picture"—the first of a series of special comedies that have been prepared for the purpose of permitting Sid Smith and Jimmie Adams an opportunity to display to the fullest advantage their perfect comedy team-work.

The story of "Nobody's Baby" revolves around a lost baby, for the finding of whom a large reward is offered—a reward which the Hallroom Boys set out to secure. During the course of the action they attempt to return twelve different youngsters to the advertisers of the reward—and word comes from Harry Cohn, the producer, that one of the most difficult details of production of this comedy was the rounding up of twelve youngsters all the same size, build, and coloring, and providing identical clothing for all of them. They were secured, however, and the effects of all these kiddies ranged up is to provide one of the funniest situations that has ever been seen in comedies. Of course when the boys do get hold of the right youngster they don't know it—and try to get rid of him.

Announcement comes that beginning with this first comedy in which Jimmie Adams appears, the Hallroom Boys will be seen in the habiliments that made them famous—the real Hallroom costume—frock coat, high hat, white spats and canes.

Neva Gerber's Latest

Arrow-Ben Wilson's star, Neva Gerber, is completing work on the coast in her latest production, "The Price of Youth."

Exhibitors Enthusiastic Over Russell Feature Is Report

Judging from letters received by Russell Productions, Inc., Chicago, the company's seven-reel American feature, "Shadows of Conscience," promises from the point of booking possibilities, to be one of the biggest investments made by state right operators during the current year.

Pioneer Corporation, which is releasing the picture in the states of New York, Northern New Jersey, Illinois and Indiana, has screened the production for a number of eastern exhibitors, "with the result that there is going forth a unanimity of praise for the feature," states A. E Lefcourt, President of Pioneer Corporation. He further advises:

"Indications point to 'Shadows of Conscience,' setting a new pace in the release of independent productions and we are indeed happy that we procured this photoplay from you. It is just such productions as 'Shadows of Conscience' that make the independent field the favorite one with the exhibitors, and you are to be congratulated on having to your credit a production so worthy and so masterful.

Chicago and the Middle West

By PAUL C. HINZ

Chicago News

"Theodora," the Goldwyn spectacle, which had its premier in Chicago at the La Salle Theatre early in November, has been booked for an indefinite run at Ascher's Roosevelt Theatre, beginning January 1. Simultaneously, it began a run at the Alhambra Theatre in Milwaukee. "Theodora," as a road show, has created a sensation in the middle west, according to Cecil Mayberry, Goldwyn Chicago manager, who returned recently from Kansas City and other points where the picture had been booked and presented at advanced prices.

A. S. Aaronson, vice-president of Goldwyn, is on his way East from California. He stopped in Des Moines, Iowa, December 26, when a special showing of "Theodora" was made to representatives of the A. H. Blank Enterprises. All the managers of that concern were called in to see the subject and to pass on the exhibition possibilities in the territory in which the Blank theatres are operated.

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O. F. Spahr, general manager of the Enterprise Optical Company, returned to Chicago during the week from a trip through the South in the interests of his company. "The new Motiograph machine," he said, "has been received favorably by many of the most prominent exhibitors in the South." Ten of these machines will be placed in houses owned by Southern Enterprise before February 1, 1922.

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The Rothacker Chicago practical picture organization made a 300 foot trailer for the Milwaukee Theatre Managers Association which was used to boost Milwaukee's go-to-Theatre week beginning January 15. The title of the trailer was "Why Grandpa Left Home." It was directed by J. Freese and photographed by William Ahbe.

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Douglas D. Rothacker returned in time for the holidays from an extensive trip East in the interests of the Rothacker practical picture division.

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The Chicago Paramount Pep Club, 100 strong, composed of executives and employees in the Paramount Exchange, was the guest of Commandant Wurtzbaugh and his associates at the Great Lakes Naval Station one day during the week. The party was greeted with a turkey dinner with all the trimmings and was entertained after dinner with a number of boxing bouts, between the stars of the navy.

The success of the party was largely due to the efforts of Jack Wolfberg and Herman Bush, of the Paramount office, and Chief Mate Manion, of the Great Lakes Station.

Mr. A. H. Spanuth, president of the Commonwealth Pictures, has declared that his exchange although always busy, will show increased activity after the first of the year. This he says, will be due to a novel international picture which he is offering to State right buyers, a production that he believes compares favorably with the best now on the market.

The Master Advertisers Corporation, of Chicago, has been employed to handle the publicity, and is preparing an advertising campaign for all the trade papers, as well as an elaborate press book for the exhibitors' use. Al Dezel and Joe Fischer of the Master advertisers will also arrange for an effective trade showing for the press in the near future.

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George Beban arrived in Chicago last week with the entire cast of players in "The Sign of the Rose" for a four weeks' stay, during which he will make personal appearances at the Chicago, Tivoli, Riveria and Central Park theatres, all of which are operated by Balaban and Katz.

During Christmas week Mr Beban worked in co-operation with the Chicago American in giving away to poor children free tickets to the Chicago Theatre. He also visited the Christmas parties at the Coliseum and distributed roses and candies. He also joined the Goodfellow movement on Christmas to distribute baskets of food to needy families.

A good tie-up between Fox's "Connecticut Yankee" which opened Christmas Day at Wood's Theatre, and the book sections of the Chicago department stores, under the supervision of the veteran publicity man, George K. (Doc) Robinson, has been effected. The Fair, Rothschild's, Boston Store, and Carson Pirie, Scott's all made window displays of the book, while Marshall Field's gave an elaborate display of stills. Ben Garretson and Lee Metcalfe are assisting the publicity work. The film is booked for an indefinite run.

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The Chicago Film Board of Trade is destined to become a permanent institution in Chicago shortly after the first of the year when offices will be established in Film Row in charge of C. Hoy, head of the Hoy Reporting Service. With the exception of two or three, all local exchange managers have become members of this board, which was formed for the purpose of rendering service both to exchanges and exhibitors in settling all differences between these two branches of the business, insofar as booking dates, prices and credits are concerned.

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Julius Stern, director general of Universal City, was a visitor to Chicago during the week. Mr. Stern will spend about a week in New York City, and will be present at the opening of "Foolish Wives," a Universal feature scheduled for an indefinite run on Broadway.

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I. Maynard Schwartz, Chicago manager of Educational Pictures, is now in New York attending a conference of all exchange heads at the home office. He will return to Chicago about the first of January to put in motion certain plans covering a sales campaign which will be started by Educational in the state of Illinois at the beginning of the year. Richard Simon and Will Schwartz, traveling salesmen, have been called in preparatory to this drive.

* * *

Mary and Doug spent December 21 in Chicago, dashing on to California the same evening. The forenoon was given over to interviews with the press, and in the afternoon they slipped into the Blackstone Theatre to see Frank Bacon in "Lightnin'." The quick rush across the continent was due to their desire to spend Christmas in their own home in Los Angeles. They will return to Chicago immediately after the holidays for a "business conference."

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Charles (Buck) Jones made personal appearances at the Alcazar Theatre Monday and Tuesday of last week, receiving an ovation from his friends.

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Special New Year's Eve performances, beginning at eleven o'clock and lasting until the New Year was ushered in, were given at all the Jones, Linick & Schaefer theatres, including Randolph, Orpheum, Rialto, McVickers, Rose, Bijou Dream, Boston and Alcazar.

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Aaron J. Jones, accompanied by Mrs. Jones, will start January 4 on a trip to Cairo, Egypt, expecting to visit Rome, Athens and the Holy Lands on the way, as well as spending a month at Lake Como, and returning by way of Vienna, Berlin and Paris in the spring.

Associated Exhibitors' Film Is Founded on a Tennyson Poem

The big spectacle film, "Lady Godiva," which was recently announced for release through Associated Exhibitors, is founded upon the legend which inspired Lord Alfred Tennyson's poem of the same name. It is declared that the screen version of "Lady Godiva" is perfect in its delineation of eleventh century England, and is distinguished by big and elaborate settings, the entire town of Coventry having been reproduced with historical accuracy. There are, it is said, sweeping mob scenes in which thousands of extras were employed, and gorgeous action such as the coronation scene and the wild revel which preceded the Earl's downfall.

Associated Exhibitors say that every detail of exploitation and exhibitor aid will be in keeping with the bigness and class of the production.

SCENE FROM "HUNTING OF THE HAWK," A PATHE' RELEASE

News in Brief from Everywhere

Pittsburgh

Pete Demas, of the Minerva Theatre, Fifth avenue, Pittsburgh, is planning to expand his theatre holdings, and has already acquired properties in other cities.

He has leased a store room at 1117 and 1119 State street, Erie, Pa., now occupied by the Cadillac agency and close to the Nixon and Princess Theatres, which he will remodel into a 1,000 seat house. Work on the place will be started March 1 and the expectation is to have the theatre ready for opening about the middle of April.

Demas has also signed papers whereby he takes over the Strand Theatre at Brownsville, Pa., on April 1. This is a 700 seat house and is owned by the Wright Brothers.

Mr. Demas also has a large lot in Homewood, at 709-711 Homewood avenue, on which he expects eventually to erect a modern picture theatre. However, the property is improved and the revenue received therefrom may deter the owner from making any heavy investment for the present, at least. When the house goes up, Demas says, it will be a modern theatre in every respect, of 1,000 capacity, and will represent an investment of $150,000.

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The recently elected officers of the local Operators' Union to be installed the first of the year are as follows:

President, James Sipe; Vice President, William Berger; Secretary, A. L. Criswell; Treasurer, Charles N. Haviland; Business Agent, Ralph C. Freeman.

* * *

F. C. Bonnistall, well-known film man, of Pittsburgh, and Frank P. Garber, formerly an exhibitor of Monongahela, Pa., have purchased the franchise of the Synochronized Scenario Music for Ohio and Kentucky and will open an office in Cleveland and later in Cincinnati

Mr. Bonnistall was formerly manager of the Pittsburgh Paramount office, the Pathe Exchange, and recently of the Associated Producers, and is well-known here. Mr. Garber was manager of the Bentley Theatre at Monongahela City for several years.

They both have the best of wishes of a host of friends in their new field of labor.

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Charles Schwerin is now manager of the Pittsburgh office of the Wid Gunning Corporation, located for the present in the Seltzer Building, at 1201 Liberty avenue. He arrived in town two weeks ago and is making things hum. Mr. Schwerin is well-known in this territory, having formerly been manager of the local Select office, as well as manager of the First National when it was started here.

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One of the beauty spots in the lobby of the Regent Theatre, East Liberty, is the large fish pond. This is a favorite stopping place of the Regent's patrons, and the goldfish come in for a large share of the popularity.

John Donovan, manager, gave us some information about the feeding and care of the fish, which we pass on to you as interesting reading, and which also may prove surprising and beneficial.

There are now 350 goldfish of all sizes in the pond. Three years ago John had 365. He has made no additions since that time, showing that he has lost only 15. One loaf of bread a month feeds the 350 fish. John dries out a loaf to get the gas from it, then crumbles a little of it in his hands twice a week and feeds it to the fish. Very economical, to be sure. Many of the fish are valuable, and as a result are given the best of care.

* * *

The new Chester Theatre at Chester, W. Va., will open the first of the year. The house has a seating capacity of 375. The building was formerly a garage. O. S. Watson is the owner and manager. Chester has not had a picture theatre for the last four years, and no doubt the new show house will be a money-maker.

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Mike Marks, the old-time showman, is not rushing work on his new Coliseum Theatre at New Castle. Mike says he wants everything done right, and if you push the workmen too hard, it is never done properly. From the looks of the house at the present time, we believe Marks will have a very beautiful theatre. The plans call for 1,500 seats.

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Zeitler and Touran, of the Academy Theatre, Meadville, Pa., have had their lobby re-decorated very artistically, and it surely makes a wonderful improvement to the appearance of their house.

RICHARD E BROWN
New manager of the Aldine Theatre, Pittsburgh

Nate Friedberg, head of the Associated Theatres, is again hard at work, after a week's sojourn in a local hospital, where he underwent a minor operation.

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Harris Silverberg, formerly on the road for the Associated Producers' Exchange here, is now connected with the Fox branch in a similar capacity.

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Two of Pittsburgh's largest theatres will change ownership and policies on January 2.

They are the Sam S. Shubert and the Duquesne Theatres, which have been traded. Whether or not any cash was involved on either side could not be learned.

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The former house was traded by the Shubert Enterprises for the latter, which was controlled by the Felt Brothers, who are owners of the Aldine and Ambassador Theatres in Philadelphia, and also the Aldine and Parkway Theatres at Wilmington, Del.

The Duquesne, which was formerly an exclusive picture house, will hereafter be the home of Shubert vaudeville, on the two-a-day circuit, and will be re-named the Shubert-Duquesne.

The Shubert will be called the Aldine Theatre, and the program at this house will consist of continuous performances of six acts of vaudeville and a feature picture.

Richard E. Brown, resident manager of the Duquesne Theatre, has been retained as an employee by the Felt Brothers, and has been named as manager of the new Aldine.

Announcement is also made by the Shuberts, that the Pitt Theatre, now a legitimate house, will play pictures exclusively, beginning on January 16. The opening attraction will be Griffith's "Orphans of the Storm," which has been booked for an indefinite run. This will be followed, it is said, by Mary Pickford in "Little Lord Fauntleroy."

Baltimore

The Patterson Theatre (colored), 1202 Laurens street, and the dwelling at 1204 Laurens street, will be put up at an attorney's sale at 4 p. m. on Thursday, December 22. This theatre has a seating capacity of 350 persons and the ground rent on the property is $136, annually. This playhouse was managed by Julius Goodman, who operates the Ideal Theatre, for some time. The attorney in the case is Thomas Isekoff and the auctioneers are Joseph J. Baylin & Company.

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At a meeting of the Baltimore Retail Hardware Association on Tuesday night, December 13, two moving pictures were shown to illustrate the lectures made by men interested in the hardware trade. One was entitled "The Serpent's Tooth," and the other, "Plumb Selling." The latter address was made by F. P. Green, sales promotion manager of the Plumb Company.

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The marriage of Thomas D. Goldberg, vice-president of the Maryland Exhibitors' League and manager of the Walbrook, Harford, New Wizard and other Baltimore theatres, and Miss Esther Bossack, daughter of Mr. and Mrs. Moritz Bossack, of New York, took place at the Ritz-Carlton Hotel, New York, on Wednesday evening, December 14, at 6 o'clock. They will spend their honeymoon on a trip to Florida and Cuba.

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After the Christmas holidays, J. Louis Rome, manager of a number of moving picture theatres in Baltimore, and Mrs. Romes will take a trip to Havana, Cuba.

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An address entitled "Millions Now Living Will Never Die," was made at the Garden Theatre on Sunday afternoon, December 11, at 3 o'clock, by H. E. Hazlett, of New York. The affair was held under the auspices of the International Bible Students' Association.

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Ralph W. Thayer, who has been managing the Century Theatre and Century Theatre Roof, Baltimore, for a number of weeks, resigned that position to take charge of the Community Playhouse, Meridan, Connecticut. He has been succeeded by Ed. Rosenbaum, Jr.

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In the budget which has been submitted to Governor Albert C. Ritchie for his approval, provision is made for employing two additional inspectors for the state censor board. There is only one paid inspector at the present time and if the legislature acts favorably on the budget it will mean that the board will have three. Under the present system there is an emergency inspector who tours the theatres occasionally, and it is claimed that when he made a tour of about fifty houses recently only six convictions resulted from minor violations. It is claimed that this indicates a need of regularly paid "snoopers."

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The New Gem Theatre, 617 Duncan Place, which seats 320 and has been managed by Ray Levy for some time, has been sold by H. Lindenbaum and H. Nathan Gross, the latter of Harrisburg, Pa., to the Baltimore Amusement Company, for about $15,000.

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Charles Ray was the guest of honor at a dance to raise funds for the Buddie Hotel of Baltimore, given under the auspices of the Buddie Club for unemployed former service men. He auctioned off a doll, got a bid of $100 and then he said he would give his personal check for $100 if the bidder would make it $125, which was done. The doll was bought by Arthur A. Kamer of the Movie Club of Baltimore.

Seattle

J. G. Von Herberg denies that the Winter Garden Theatre has passed under the management of Jensen & Von Herberg. Nevertheless, James Q. Clemmer's name, as manager, has been stricken from the theatre's advertisements, and the new policy of the theatre is to play second-runs of the big successes shown at Jensen & Von Herberg first-run houses.

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It is rumored in well informed film circles of Seattle that Metro will be distributed through Goldwyn next year. Manager Carl Stearn, of the local Metro office, was called back to New York on very short notice this week. He left Friday, December 23.

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R. L. Daly has succeeded Louis Kastner as manager of the Liberty Theatre, Wenatchee, Washington, which is owned by the Northwest Theatre Company, of that city. The Liberty opened three years ago under the management of Walter Kastner, Louis's brother, and he remained in that position until his death over a year ago, when Louis took charge of the theatre.

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The Rialto Theatre, Anacortes, has been re-opened, after being closed for some time, by A. A. Vivian.

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Ray Grumbacher, manager of the Liberty Theatre, Spokane, has taken over the Hippodrome, in which he has inaugurated a policy of straight pictures.

* * *

L. C. Tomlinson, who opened the Salt Lake office for Greater Features, has returned to Seattle to his old position as assistant manager of the head office.

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George E. Jackson, manager of the Seattle Vitagraph office, drove down to Portland this week to spend Christmas.

* * *

Howard Mapes, president of the Interstate Film Exchange of Portland, was in Seattle this week on a business trip.

* * *

John Rugar, assistant maanger of the Seattle Vitagraph office, has returned to spend the holidays after a several weeks' trip through the Portland territory.

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H. F. (Nick) Nicholson, Vitagraph salesman, returned this week from a trip through the Spokane territory.

* * *

Phil J. Brady, of the Graphoscope Service Company, is in Portland.

* * *

R. W. Aust, retiring manager of Realart, is leaving this week for Los Angeles.

* * *

C. H. Wade, retiring Realart salesman, has accepted a position with the Seattle office of Hodkinson to travel out of Spokane.

* * *

A. B. Ballantine, formerly with Realart, is now traveling for Goldwyn. Another salesman just added to the Goldwyn force is C. J. Magary.

* * *

L. O. Lukan, Northwest manager for First National, held a get-together meeting of the Montana franchise holders on December 13. J. G. Van Hertberg also attended the conference.

* * *

Jimmie Carrier, exploitation representative for Robertson-Cole, arraged to have a crowd of children who had marched in a parade put on by one of the Seattle newspapers to finish their march at the Winter Garden and see "When Lights Are Low." The children entering the theatre attracted others, and the consequence was an unusual business for that day.

* * *

Harry Ballance, one-time Seattle resident, now general sales manager for Famous Players, visited the Seattle office this week. Mr. Ballance is on a tour of all the Coast offices, accompanied by M. H. Lewis, assistant to the district manager.

Herman Wobber, district manager, also came up from San Francisco.

* * *

W. E. Gowen has succeeded W. H. Cope as manager of the Oregon Vitagraph territory.

* * *

The Isis Theatre in Ellensburg, which has been closed for some time, has been reopened by Ed. Whitesel.

* * *

The Winter Garden Theatre changed this week to a second run policy.

* * *

P. B. Dana, who came to Seattle to open the new office for Arrow Photoplay Company, left on December 14 for Los Angeles. He planned to meet J. Goldstein, general manager of the company, in Portland. Mr. Goldstein will appoint a permanent manager for the Seattle office while here.

* * *

R. W. Cram, former owner of the Arcade Theatre in Walla Walla, and more recently manager of the Colonial in Seattle, is now managing The Liberty in Walla Walla.

* * *

The Alcazar Theatre in Great Falls, Montana, has been taken over by P. A. Iverson of Cutbank.

* * *

The Strand, Billings, Motana, has been taken over by O'Keefe and Duncan. E. C. O'Keefe will manage the house.

San Francisco

The W. W. Hodkinson exchange has been moved to quarters at 284 Turk street which will be occupied until a new building can be erected for it on adjoining property.

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The Educational Film Corporation has completed arrangements to move to its new home on Turk street and will have many conveniences there that are not enjoyed on Golden Gate avenue. A projection room is being fitted up, a Power's machine having been purchased from G. A. Metcalfe.

* * *

Wayland Hoyt Taylor, director of exploitation at the local office of the Famous Players-Lasky Corporation, has arranged to make a trip to Los Angeles to visit the studios and theatres. This will be his first visit to that city.

Sid Martenstein, formerly of the sales staff of Realart, has accepted a position with the Universal exchange and will cover the Sacramento Valley and Nevada territory. Jack Frazier, who has had this field for several years, and who has developed such a splendid business there, has been made special Jewel representative for the entire territory covered by the San Francisco exchange.

* * *

Irving P. Arnold, formerly with Famous Players-Lasky but more recently with the Fred B. Warren Corporation, has returned to the former concern.

* * *

E. T. Wakefield, well known in this territory, has joined the staff of Vitagraph, Inc., and will cover the San Francisco and Oakland territory.

* * *

Business at the William Fox exchange has increased to such an extent that the present quarters are proving too small and it has been decided to move to a new location on Turk street as soon as a building can be erected for its needs.

* * *

Fred Lahm, who recently took over the Rialto Theatre at Ookdale, Cal., has closed the other house he controls there and has stripped it of its equipment.

* * *

Frank Atkins, of the Atkins Theatre, Marysville, Cal., was a recent visitor in town and announced his intention of building a theatre at Yuba City.

* * *

The Western Theatre Supply Company is re-equipping the Patterson Theatre at Patterson, Cal., as well as the Regal Theatre at Mayfield, Cal.

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G. A. Metcalfe has furnished a Zenith portable projection machine to a Japanese travelling company headed by S. Oku.

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The T. & D. Jr. Circuit has arranged to close the Rialto Theatre at Reno, Nev., for a time, but will continue to operate the Majestic and the Grand Theatres.

* * *

The Sequoia Theatre at Oakland, Cal., is being dismantled. This is a well-known residence district house.

* * *

A convention of house managers of the Loew Circuit was held at the San Francisco headquarters of the western division just before Christmas, the gathering being presided over by E. A. Schiller, general representative of the circuit.

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Charles W, Heyer has announced his intention of erecting a theatre at Havwood, Cal., to cost about $100,000.

* * *

Edward Meyer, head of the visual instruction department of the extension division of the University of California, states that the use of moving pictures for educational work is constantly increasing. During the month of November this department circulated 377 pictures to non-theatrical organizations, such as churches, schools and clubs. Four years ago, he said, there were but fifty schools and churches in California using educational pictures, while today they number more than 700.

Buffalo

Bruce Fowler, manager of the Elmwood Theatre, is holding two special matinees during Christmas week, one on Wednesday, when "The Last of the Mohicans" will be shown, and one of Friday, when "Alice Through the Looking Glass" will be the feature. He is suggesting that patrons buy books of tickets to the Elmwood as Christmas presents. A saving of 50 cents is made on each book, containing ten tickets. A new stage setting has been installed at the Elmwood. Business continues excellent, declares Mr. Fowler.

* * *

Admiral Fred M. Zimmerman is certainly giving his patrons at the Avondale Theatre, North Tonawanda, some great holiday programs. The line-up follows: "Mother O' Mine," "Lying Lips," "The Sheik," "Three Musketeers," "Queen of Sheba" and "Connecticut Yankee."

* * *

The Niagara Falls police are holding three men who, they allege, broke into the box office of the Hippodrome Theatre and stole $15 in cash and an electric heater.

* * *

Captain Hyland has opened the Dufferin street parish hall in Bridgeburg, Ont., as a picture house under the name of the Regent Theatre.

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B. B. Dennison, district passenger agent for the N. Y. C. railroad, announces hat the train which leaves Buffalo at 11:15 p. m. for Niagara Falls has been discontinued. The train is not serving its purpose as a theatre train for Falls folk, said Mr. Dennison, who declares that few people are attending the theatre in Buffalo from Niagara Falls these days and those who do go use either the trolley or their own automobiles. Falls theatres are putting on excellent programs and are holding folks in town, perhaps.

* * *

Fred M. Zimmerman represented the F. I. L. M. Club of Buffalo at the meeting of the executive committee of the state M. P. T. O. A. in Utica last week. Other Buffalonians present Howard I. Smith, president of the Western New York unit; Richard C. Fox, Select manager and vice-president of the Buffalo F. I. L. M. Club; M. A. Chase, Universal manager, and M. H. Markowitz, United Artists

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The Western New York unit of the M. P. T. O. A. has started a movement to get the Buffalo city council to repeal the daylight savings law. It is claimed the measure hurts business in the summer. A bill was introduced last Wednesday.

* * *

T. W. Brady, who recently managed the Buffalo F. B. Warren office and one of the best known film men in Western New York, has been appointed sales manager at the Buffalo Hodkinson office, succeeding Howard Boyle. Mr. Brady has assumed his new duties. The Buffalo Hodkinson office is now at 145 Franklin street. Mr. Brady was formerly manager of the Select and A. P. Exchanges in Buffalo.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Special Paintings for "After Midnight"

Saxe's Modjeska Theatre, Milwaukee, sells largely on its front and Manager Frank Sutter went to some pains to sell Select's "After Midnight," knowing that the appeal would reach his particular clientele if he played up the underworld stuff, so he made the lithographs the basis of some special paintings, framing the paper in painted brickwork, broken out to reveal the poses.

Seven of these were made, the central frame, sixes on the corners with threes inside and threes above, in addition to which was a banner. All of the material gave emphasis to the locale of the play and four ones and two threes were used to supplement the special stuff.

It made a large flash, but it brought in the business close to a record, and that was what Mr. Sutter was figuring on.

THE MODJESKA, MILWAUKEE, PAINTED ITS OWN FRONT

Special designs were made for Select's "After Midnight," and the front was very lavishly decorated by Manager Frank Sutter, who knows that the way to get them in is to tell them all about it. Milwaukee likes to be shown—and he did

Tickets to Drivers a New Exploit Idea

It has nothing whatever to do with "Over the Hill," but when the Fox production played at the Mozart Theatre, Elmira, N. Y., Manager Gibson announced that on a certain day tickets would be given the drivers who displayed the greatest care in handling their machines at the city's busiest street intersection.

It was a new angle of the safety first idea, but it was a fine excuse for parking an advertising car in the most desirable location in town for an entire afternoon, for the judge's car was almost solidly posted with paper and signs.

The newspapers lifted the story from the paid advertising and made news stories, and several hundred persons were constantly on hand throughout the afternoon.

The privilege could not have been purchased, but at the cost of a few pairs of seats the stunt was put over.

A private showing, the telegraph and music store hook-ups and a hook in on a newspaper prize contest completed the exploitation scheme.

Still Another Angle

In addition to using most of the standard stunts on Goldwyn's "The Old Nest," E. L. Nesbit, of the Linwood Theatre, Tarkio, Mo., did something different. He devised a special letter designed to bring in those known to be infrequent theatregoers.

Mr. Nesbit figured that this special would help to convert them, and so he made a special drive. He also appealed to physicians, telling them that the old-fashioned country doctor was faithfully and sympathetically portrayed, and he interested the barbers in the various characteristic haircuts of the homecoming characters. He believed that if writing a letter would sell one or two tickets, it would pay him to write, so he looked for special appeals to play up to limited lists.

New Lindlar Lobby Is Framed for "Experience"

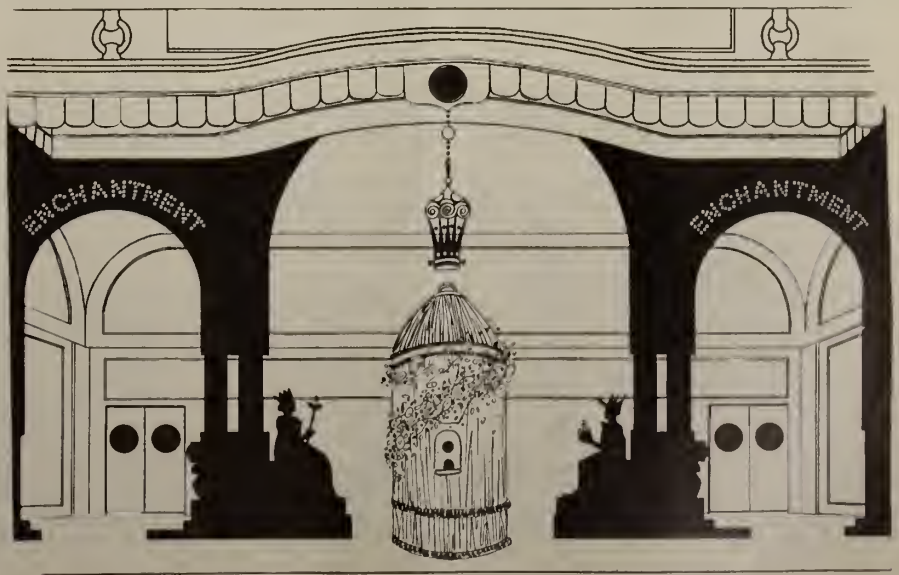
Walter Lindlar, assistant to Claud Saunders, of the Paramount Exploitation Department, has devised a new lobby effect for Marion Davies in "Enchantment." His earlier lobbies on "The Sheik" and the book front for "The Great Impersonation" have done so well that he plans to offer a series of these.

The present lobby is designed to convey the suggestion of the story and is to be built of beaverboard or other material. Perhaps the better plan would be to build the columns of beaverboard, which can be used for other attractions by repainting, and to make the figures of some lighter material, since these will be used but once.

The general effect is that of a silhouette, and to this end the front should be painted a dead black and the lighting largely concentrated within the lobby space, to get the best effect. Later on the pillars can be done over with paint or aluminum and used again and again.

The box office effect is done by pleating gay fabric and then covering with trailing vines. Only one length of the fabric need be cut to provide the ticket aperture. Using plain cloth and spotting it with colored lamps from behind the arches will add to the effect.

The title can be displayed in small electric bulbs or can be perforated and lighted from behind with one or two strong lights.



A LINDLAR LOBBY FOR MARION DAVIES IN "ENCHANTMENT"

The lobby for "The Shiek" devised by Walter Lindlar, of the Paramount exploitation staff, has been so widely used that Mr. Lindlar has promised to devise lobbies for all of the more important subjects. Watch for them here

Selling the Picture to the Public

"Over the Hill" Aided Railroad Over a Slump

George Schade pulled a lot of extra tickets for "Over the Hill," got a lot of special advertising for the house, and it did not cost him a penny. It's odd, but some of the biggest things are the cheapest, and this was one of that sort.

Sandusky is the centre of some interurban lines. Business is at a slump in the winter months and the receipts of the road fall off. Schade booked in the Fox production, "Over the Hill," and the railroad tied-up to this on the excursion stunt, advertising in the newspapers as well as on the cars that a round trip ticket purchased on certain days would include a pass to the Schade.

All passes used were taken up by the railroad company at face value and Schade got all the advertising free.

The combination price is not new, but to persuade the company to pay full price for the tickets is something else. We believe that in many towns this can be worked at least one day each week, and if the town is not too large you can hook the merchants up for co-operative advertising, if you make it a shopping-matinee trip and have the tickets good only on one or two of the morning cars, to get them into town early enough to do their buying.

Hyman's Novelties at the Mark Strand

With an extra long feature, Edward L. Hyman will have to work close at the Mark-Strand Theatre, Brooklyn, the week of January 1. For one time saver he will combine his overture and opening production. The former will be played while a special Lyman Howe greeting is run down and then swing into the opening chorus of "H. M. S. Pinafore" as the sheet is taken up to show the cyclorama with a nautical setting and a poop deck on one side. The numbers selected will be the opening chorus, "I'm Called Little Buttercup," "When I Was a Lad," "Sorry Her Lot," and the finale, "O Joy, O Rapture." The singers will be costumed as in the play, and a surf and cloud effect will be employed to give life to the drop, the singers being spotted in blue from overhead so as not to destroy these effects.

EDW. L. HYMAN

One of the "Advcntures of Bob and Bill" will follow and a soprano will sing "I'll Build a Home in the Heart of a Rose" as a concert number. The Topical Review comes next and this in turn is followed by the prologue to the feature.

Like most of the Hyman prologues, it would be a good production number were it not announced as a prologue. The setting will suggest the garden in Peter Ibbetson, with the grown Peter and the duchess, in period dress, at one side of the stage and themselves as children on the other, the children interpreting the song, which will be "Love Is Just a Game" from "Apple Blossoms." A huge apple tree in bloom will be the chief feature of the setting. The lighting will be amber and pink with green and white lights through the branches of the trees.

The feature, "Peter Ibbetson," will follow and this will give place to the Fox Sunshine comedy, "Say It With Flowers." The organ postlude will be Humoresque.

"Way Down East" Exploited to the Limit in Florida

Everybody got behind Manager W. J. Melvin, of the Plaza Theatre, St. Petersburg, Florida, and put over "Way Down East" to the largest business ever done in St. Petersburg with a picture.

The exploitation was simple, but persistent. It included dated lithographs in windows, 1,500 doorknobs, with rubber bands instead of strings, so they could be attached to steering wheels as well as doorknobs; a prologue, a banner, a perambulator and megaphoned announcements from an automobile the Saturday night before the opening. Drug store soda fountains were painted with water color signs and the newspaper work was started a week in advance, never rising beyond a modest two columns.

For the doorknobs Mr. Melvin used the two column pumpkin mat, printing in the title, house and date.

Special Exploitation Offset Lack of Boards

The Sun Theatre, Fairbault, Minn., cannot use paper as the opposition has snapped up all the available boards. It was felt this would be something of a handicap in putting over "Over the Hill" but in a way it proved to be good fortune, for it increased the intensity of the exploitation.

A Fox publicity man was called in, and his first step was to tie up the newspaper to the "Famous Women" contest by contracting for 400 inches of paid advertising space.

A circular letter, under one cent postage, was sent to a rural list of 3,000 names at a cost of only $40. This was signed by William Fox instead of the local management. About half the stores were tied up to window showings, and the special pre-showing was played up in that 400 inch contract with liners in which various local comments were run with emphasis on the name of the person uttering the sentiment. This also pleased the persons mentioned and leaves them ready to say even nicer things next time to ensure seeing their names in print.

Like the Stars

In New England the newspapers have been hitched up to an identification contest for "The Affairs of Anatol." In the West, the American Theatre, Bellingham, Wash., hitched the local paper to a two weeks' contest for the girl who most nearly resembled one of the four women stars in the Paramount production and only three girls stayed out of the contest, one of whom had a hare lip.

The rest all thought they looked like Gloria Swanson, Agnes Ayres, Bebe Daniels or Wanda Hawley. The top prize went to Nina Ogreen, who looked more like Wanda Hawley, but there were a lot of small prizes to make things interesting. It brought bales of publicity to the theatre and newspaper alike and was good for the circulation, both places.

THIS LOBBY DISPLAY FOR FIRST NATIONAL'S "THE SILENT CALL" SPEAKS FOR ITSELF

It was devised by Paul E. Noble, of the Liberty Theatre, Portland, Ore. The side panels show the details of the corners. On the right are shown the kennels facing the lobby, which do not show up in the picture. On the left are the street angles of the same design. The dog heads are about twice life size. Note the hook-up made to the Saturday Evening Post on the inside cards

Selling the Picture to the Public

BORROWED FROM A CIRCUS TO SELL HIS ATTRACTION

C. A. Crute, of the Rialto Theatre, Macon, Ga., borrowed these camels from a circus and played to more business than any other attraction this season. He even horned in on a Shrine parade, which made for business

A Useful Teaser Set

Manager Challis, of the Wysor Grand Theatre, Muncie, Ind., has worked out a set of good teaser postals for "Over the Hill." They were spaced two days apart and in their order read:

A wise man once said "There is always good to be found in the worst of us but—"

The said wise man was not the only one to give forth that thought, for Will Carleton most beautifully exemplified that saying when—

He wrote his "Farm Ballads" which contained that immortal poem "Over the Hill" and now—

A pictured version of Will Carleton's intensely human story of a mother's love,, "Over the Hill," will be presented by William Fox at the Wysor Grand, starting tomorrow.

It would cut costs and make the teasers snappier to eliminate the third card, change the second to eliminate Carleton's name and merely say "a poet," making the fourth card read:

Will Carleton wrote "Over the Hill to the Poor House," which has achieved immortality as one of the greatest tributes to mother love in the English language. William Fox has made a wonderful picture from the poem and it will be shown, etc.

It is seldom wise to use more than a three card teaser. Two are better, one to tease and the other to break the news.

Threw Away an Opinion

Because he knew that the district attorney had seen "The Old Nest" when it played Atlanta, C. J. Ross, of the Strand Theatre, Madison, Ga., persuaded him to write out an opinion of the picture, which he put on a throwaway, from which it may be inferred that the lawyer liked the Goldwyn production. He did. The opening paragraph read:

"The cry has gone up from the public at large for worth-while pictures. 'The Old Nest' answers that cry. It gives the public something it has been waiting for since the birth of motion pictures." He could not come much stronger than that, and it helped business wonderfully—more than anything Mr. Ross could have said.

Combined Two Loans for One Lobby Stunt

Nowadays a picture manager has to be a better borrower than a property man for a stock company.

For Hodkinson's "The Mysterious Rider," John B. Carroll, of the Imperial Theatre, Charlotte, N. C., doubled up.

Got Horse and Rides

From a harness shop he borrowed the wooden horse used by the store to display its wares. Then he borrowed a dummy from a clothing store along with the appropriate dressing, mounted the dummy on the horse, put it a little back in the lobby and got a fine attractor. The fact that the dummy was masked helped a lot in getting realism, for it took away the awful waxen stare. The rider looked almost as natural as the horse, and the horse was an exceptionally good one.

Mixed Throwaway Talk

Possibly the presence of the Disarmament Conference in Washington was responsible for the break into foreign tongues recently made by E. J. Stutz, of Loew's Columbia Theatre, Washington. At any rate his heralds on a new Paramount read:

Digala lo que deba
or
Le dica cio' che deva
or
Detes lui ce que vous devez
but
"Don't Tell Everything"
A Paramount Picture

If the printer sets that right it means "Tell her what you must" in Spanish, Italian and French. Where there is a large Jewish clientele, it might pay to have it in Yiddish, too.

HERE IS A GOOD BOX-OFFICE DESIGN FOR "THE SHEIK"

It was done by H. C. Farley, of the Empire Theatre, Montgomery, Ala. He also used a street rider, and borrowed the Arabian steed from a circus in winter quarters. It built up a large business with a number of repeat patrons

Selling the Picture to the Public

Tied Up to a Washer for "No Woman Knows"

"No woman knows Monday comfort" unless she uses a particular brand of washing machine was the appeal which got a big window for the Universal attraction when it played Powers Theatre, Grand Rapids.

The theatre was permitted to supply the arch and was given the largest lettering in order to attract attention to the machine. The machine itself could stand in the window until it was covered with dust without attracting more than passing notice, but giving it a theatrical tie-up put it over for the crowds and the sidewalk space was well occupied all day, with the result that the handlers are looking around for another hook-up, finding that it stimulates their sales. It helped dispose of the tickets, too, so both parties to the contract are well content.

NICE, CLEAN ADVERTISING FOR "NO WOMAN KNOWS"

This is not a labby front but the show window of a Grand Rapids store for the Universal picture when it played there at Powers Theatre. Stills and cutouts help to decorate the arch and give color to the display

The Log Cabin Front Reaches Main Street

The only difference between New York and Hoggs Corners is that one is larger than the other. Both have the same sort of people and they will respond to the same general appeal.

Most of the "Broadway" houses in New York do not exploit because they feel it will hurt their dignity, but B. S. Moss would rather have the money, and he is using the same sort of front you will find in the tank towns for his Broadway Theatre, just one block below the heart of the United States.

A couple of weeks ago he had the Hampton-Hodkinson Zane Grey story, "The Mysterious Rider" and he built the same sort of box office you can find in the smaller places, and it brought him precisely the same relative jump in business.

It was not even as elaborate as many, for it was straight painted canvas, with no effort to more than suggest the logs, but it took hold in the same way, and put the picture over to a good week.

The Broadway uses vaudeville, but it makes the film the real feature and specializes on this each week, this being one of the most pretentious displays. If Broadway can make money with it, you can, can't you? Surely!

LOG CABIN BOX OFFICE HAS REACHED BROADWAY

B. S. Moss' Broadway Theatre is doing the same exploitation stuff the small town manager is doing and finds that "smart" Broadway will fall just as hard. This was used on the Hodkinson release, "The Mysterious Rider"

Setting Sideways was Helpful to a Hook-up

Johnny Walker (we've heard that name somewhere before), of the Barcli Theatre, Schenectady, has been using so many hook-ups that they were going a bit stale, and he figured he needed something to put a kick into the stunt.

He found it very simply. He set the stuff in sideways, and even the case-hardened reader stopped to look, and if he looked, he at least had to catch "The Great Moment," but most of them read on.

HOW THE PAGES LOOKED

It's a simple trick, but it saved the day for a good Paramount hook-up and a lot of people who claim they never read advertisements read this one clear through because they had a fresh appeal.

Some advertisers achieve the same result by setting their space in upside down, but it is easier to turn the paper one quarter around than half way, so this is to be preferred.

Na twa men handle their explaitation precisely alike. Watch what the ather fellow does and gain variety in your own work. That is what these pages are for—ta be used, not just read.

Selling the Picture to the Public

HOW A THIRD RUN HOUSE PUT OVER "THE OLD NEST"

The Capitol, Los Angeles, figured that the Angelians had not all seen the Goldwyn picture, so it tagged the first and second runs and cleaned up at 11 and 17 cents to a prosperous week with heavy exploitation

It's a Third Run House With a First Run Style

Gore's Capitol Theatre, Los Angeles, is a third-run house, but it was felt that with all the fuss made about the first and second runs there should still be a chance on a third run, and the mother-play moved in for a week, riding on the previous exploitation.

The Capitol has a large lobby and believes in plenty of paper. A six and a three for the Goldwyn play were flanked by a three for the comedy and three sheets, stills and insert cards were used plentifully all the way down the lobby.

It made a better paper display than the earlier houses, and that was all it had to do, for the story had been sold on the earlier runs and all the Capitol had to do was hold the bag.

"Queen of Sheba" Helps the Marine Recruiting

Hooking-up to the recruiting service is not yet a thing of the past. The Marine Corps is still after recruits and they are still willing to give the theatre its share for anything to get attention to the recruiting idea.

Down in Baltimore the New Theatre had Fox's "The Queen of Sheba," and wanted to put it over to the limit. It persuaded a local actress to dress in about ten times as much clothing as Betty Blythe wears and drive around town with a recruiting sergeant in a torpedo shaped car. Back of the seats was the large sign shown in the cut, all of which went to the theatre, but the "Join the Marines" was lettered across the windshield.

The theatre copy was: "'The Queen of Sheba' came from a distant land bringing gifts to King Solomon. She comes now to show you many of the historical places of the world. You will be showing the wisdom of Solomon if you see her at the New Theatre."

Better copy would have read: "'The Queen of Sheba' is visiting at the New Theatre all this week, giving a glorious picture of her wonderful country. If you want to return her visit, see 'The Queen of Sheba' at the New Theatre now and then join the Marines and visit her in her native land."

Something New

J. T. Bowser, of the Lyric and Plaza theatres, Sheffield, Ala., worked a new one. He had "The Kid" and worked the usual boy parade, but he marched them out to the ball park, paying for the privilege with screen advertising, which also enabled him to have a Charlie Chaplin to take tickets at each gate to the ball park. The ball season is almost over, but it is a good stunt to remember.

Buckingham's Diamond Was a Window Exhibit

The Grand Opera House, London, Ont., hooked in a jeweler on a window for "The Three Musketeers" when Fairbanks came to that Canadian city. The store was known to

THE JEWELER'S WINDOW

possess a diamond valued at $37,000, and this was placed in a casket and labeled, "This is the diamond the Duke of Buckingham gave to Anne of Austria in 'The Three Musketeers.'"

In a furniture store was a display of a period set supposed to be the sort they had when Louis XIII was ruler, and a drug store expressed a belief that the musketeers would still be alive had they used certain patented preparations.

"JOIN THE MARINES," PLEADS "THE QUEEN OF SHEBA"

The New Theatre, Baltimore, hooked in on the Marine Recruiting Service by supplying a real live queen as an attractor for the Navy car, and the recruits agreed that she was "Some Jueen" as they signed on the dotted line. It helped the Fox feature, too

Selling the Picture to the Public

Had Mark Twain Week for the Fox Comedy

Persuading the mayor to proclaim a Mark Twain week was one of the simplest things James Rourke did to put over "A Connecticut Yankee" at the Empire Theatre, Bridgeport. It was not altogether simple, at that, for Rourke had to get the Chamber of Commerce to back him in his efforts and sell the idea to them first.

What helped was the fact that Hartford claims the humorist as her own and the entire state feels a proprietary pride in him. It was a holiday week in the schools, so the mayor issued the necessary proclamation.

As soon as that was done and the newspapers had put the announcement over, Rourke told that he would contribute to the celebration by booking in the Fox production. That was the first intimation that he had the picture booked, and it looked as though Rourke were merely trailing popular opinion and not creating it.

Donation to Library

That was good for a paragraph in the papers, and before that got cold, the manager donated ten copies of the story to the public library because those already in stock were being overworked. The papers always record donations to the library, so they used that.

For the ballyhoo Rourke used three knights in full armor to ride the streets in procession, each with a card announcing that "Here's one of the Jazz Knights in Mark Twain's 'A Connecticut Yankee,' Empire, next week." This supplemented a net banner in four lines used on the principal street "because it was Mark Twain week."

Then the papers printed in the want ads five names selected at random from the city directory, each lucky person getting a ticket, and a 12 by 18 inch proclamation in red and black on buff paper was sent to 2,000 names on the mailing list.

KNIGHTS IN ARMOR MANOEUVERED MOTORCYCLES

It was part of the intensive campaign used by Manager James Rourke to put over the Fox production of "A Connecticut Yankee at King Arthur's Court" as a supposed adjunct to a self-created "Mark Twain Week"

Worked Four Horsemen for "Sheik" Engagement

Having read that the horseman exploit was working well for "The Sheik," Jack Prescott, manager of the Capitol Theatre, Winnipeg, decided to try the effect of four riders. He dug out four pretty fair horses to pose as the Arab steeds, but the Arabs were not a bit like the real thing.

That did not worry Prescott in the least. The stunt was written up and pictured in the newspapers and it helped crowd them into the theatre, and so long as it got him the business, the men might have looked like Chinamen for all he cared. He did not even stop to think that it might be good advertising for "The Four Horsemen," for that production was not in sight.

One thing he proved to his satisfaction. The mass effect of four riders is better than one, and more than four times better, at that.

The riders were dressed in red and white striped material, which the Paramount press agent says "is common to awning makers and the Mystic Shrine." That is all one piece with his seventeen foot golems which are nine feet high. The Shrine colors are red, yellow and green.

THESE "ARABIAN" HORSEMEN LOOK LIKE PIUTES

But that does not matter, since they brought business to the Capitol Theatre, Winnipeg, when Jack Prescott exploited "The Sheik." They looked more like Indians than Arabs, but the Peg doesn't know any different, and the papers wrote up the stunt

Good Newspaper Angle Found for "The Sheik"

Boise, Idaho, seems to have found the newspaper contest angle for "The Sheik."

The Pinney Theatre tied up the Capital-News to a contest on the question of whether women love masterful men. Ten dollars in cash was offered for the best 100-word story with a box party as the second best bet. It made great reading for the public and it got a lot of discussion apart from the newspaper publicity, so it worked double time.

If you can get a topic that will serve as conversation, you increase the value of your advertising. People *read* about "My great moment" or "My most exciting experience," but they *talk* about cave man love, and you get on the front page and at the dinner tables, too.

Start it off with a couple of heart-revelation letters to give the others courage, and you can bring out some amazing letters along these lines.

Improves with Age

The Century Theatre, Baltimore, used the bag stunt on four pictures hand running, "The Affairs of Anatol," "Experience," "The Sheik" and "Ladies Must Live," and reports that the cumulative effect makes the stunt better the longer it runs.

The Century gives a variation, however, in that the bags are given the furnishing stores and the women's shops, for the enclosure of small purchases. It reaches a better class of trade than the usual grocery store bags. It takes the bag out of the kitchen and puts it into the hands of more likely prospects.

Selling the Picture to the Public

PICTORIAL WINDOW PLEASED THE BANK OFFICIALS

They might not have let in a card, but "Little Lord Fauntleroy" in the wax, if not in the flesh, was something else; so Ascher's Merrill Theatre, Milwaukee, got a window of real value for the second time in a few weeks

Tied Up Bank Window to "Little Lord Fauntleroy"

About the best test of a stunt is the comeback. If the merchant will take in a second display, it is a pretty certain sign that he was pleased with the first.

Lately Ascher's Merrill Theatre, Milwaukee, tied up the First Wisconsin Trust Co. to a window display for Fairbanks in "The Three Musketeers." They wanted to come back for Mary Pickford in "Litle Lord Fauntleroy." This time the hook-up was not so direct, but the display promised to gain attention and the bank let it in.

Just Two Cards

The only advertising is two cards which do not show in the illustration, but which are placed close to the glass just in front of the dog. One is for the play and the other for the savings department of the bank, and it worked as well as the other in spite of the less direct application.

The house painted the scenery and borrowed the clothes and dummy from one store and the Victor dog from another.

The exploitation man also got a good window in a drug store with a cutout set within a frame and backed by fabric. This was made the center of a display of hand mirrors and puff boxes, and made a strong bid to the women.

Another Old Timer

The ten dollar raise stunt is still working for "The Ten Dollar Raise." It will be remembered that it has Los Angeles stirred to its foundations. Now it is working through the Southern Enterprises, being started off by A. L. Snell, of the Imperial Theatre, Gadsden.

Mr. Snell arranged with a large department store to give one clerk a "ten dollar raise" for one week only, the clerk to be selected by means of letters written by the patrons.

Miss Lotta Noah was awarded the prize on the strength of a letter written by a minister, but there came in another letter from the car works making it so plain that Velma Hazen was elected by the trade union, that as a matter of policy the second award was made, for the car works' crowd were closer to the opposition house, and Mr. Snell wanted their trade, and counted it cheap at ten dollars.

Plan Book Ballyhoo Worked in South

Plan book stunts are sometimes something to shoot rocks at, but the Goldwyn books are proving helpful to the exhibitor. The bridal auto for "Dangerous Curve Ahead" has been widely copied in all sections of the country and here is another stunt from the same book.

HOW IT REALLY LOOKS

This adaptation was worked by C. A. Crute, of the Lyric Theatre, Huntsville, Ala., and might be called the post-bridal car stunt. An ordinary baby perambulator was tricked out with a headlight and a horn and a man in evening dress trundled it about the streets for two days, bringing an increase of about 15 per cent. in the business.

THREE UNIVERSAL STARS ARE SHOWN HITTING THE PIPE

A peculiar tie-up with an Owl Drug Store in Chicago. Three of the Universal men stars are shown smoking pipes and cigarettes. By a mechanical device they are made to appear to be actually puffing on the tobacco

Selling the Picture to the Public

Put "Anatol" Display with News Bulletins

One of the by-products of a newspaper hook-up is the chance the exhibitor gets to use the paper for other stunts. The Union-Leader, Manchester, N. H., was one of the sixty odd New England papers to hook to the Paramount Identification Contest, recently reported in these columns.

Just for that it permitted Al Couture to put in a window display for "The Affairs of Anatol" at the Paramount-Crown Theatre. As the window was used for news bulletins, and since the football season was then at its height, the value of the location can be understood. It was the livest window in town on Saturday afternoon, and good all ot the week.

But you do not have to wait to hook to a contest to get into the good graces of the newspaper. If you put some attractive stills on your cards, you will find that the average live newspaper will always be glad to oblige a generous advertiser, particularly since it also helps the window.

HORNING IN A THEATRE DISPLAY ON NEWS BULLETINS

The Manchester, N. H., News-Leader was one of the papers to take up the Paramaunt identificatian cantest, so it let in a card for "The Affairs of Anatol" inta the window with the constantly changing news bulletins

Green Lighted Lobby for "The Lure of Jade"

All green lights were used in the lobby of the Majestic Theatre, Memphis, for the run of Pauline Frederick in "Lure of Jade," and with similar draped walls and a thatched box office, with cutouts from the paper at the corners of the opening, a very good tropical effect was obtained by Manager J. S. Hursey.

The banner had the letters cut out, with green tissue pasted behind the openings and lighted from behind by green lights, which served to help light the rest of the lobby.

Mr. Hursey made his thatch on beaverboard instead of the regular thatch, which should have been easier as well as cheaper, though it might have taken more material, but he worked a very inviting lobby that lured business and he did it at a cost of only $20.

Captured the College by Inviting the Team

College towns are all for the college, and the Strand Theatre, Iowa City, put over "Over the Hill" by the simple expedient of inviting the football team to attend the opening night show. The college paper gave publicity to the fact that the team had accepted the invitation and all of the college and most of the town people tried to get into the Strand at the same time. It couldn't be done, but those who had to wait took in the second show or came back the next night.

There had been a special private view for the college faculty and the ministers and school teachers, but all of the educators, plus the divines could not put it over to the students the way a big winning team did.

Football is over, but there are basketball and hockey teams, and later will come the baseball and rowing season.

LIGHTS OF GREEN FOR "LURE OF JADE" WORKED

J. S. Hursey, af the Majestic Theatre, Memphis, used green lights and tropical praps to put over Pauline Frederick in the Robertsan-Cole praductian, and it built a sizeable addition ta the average business

Made His Sales

Just how well exploitation pays was recently proven by W. P. Stevenson, who is supposed to sell the Arizona district out of the Goldwyn Los Angeles office.

Arizona is in a bad slump and it looked like a waste of carfare going after the territory with "The Old Nest" and "Dangerous Curve Ahead," but Pat knows the game, though he is now a salesman instead of an exploiteer.

He knew about what each exhibitor would be willing to pay for the two features and he offered to play on this certainty plus a percentage, engaging to help exploit the picture.

He kept his word and so far the receipts from Arizona have mostly been in excess of what the flat rentals would have brought in normal times. Exploitation does pay. The houses made the extra money and also revived the theatregoing habit.

Tickled the Mayor

For "Three Word Brand," A. L. Snell, of the Imperial Theatre, Gadsden, Ala., used a hundred cards reading, "Go to hell," "You're a liar" and other three-word phrases less violent, with "At the Imperial Thursday and Friday" in small lettering at the bottom.

The mayor was so tickled with the idea that he put one of the "Go to hell" cards over his desk in the police station in City Hall, where it probably did a lot to cheer up the accused who came before His Honor.

Selling the Picture to the Public

Stanley Theatres Are Coming Into Old Form

The Stanley theatres, Philadelphia, are coming back into form once more and doing things in a big way. This display for Pola Negri in First National's "One Arabian Night" is the best thing the house has done in the past six months. It had a good subject for illustration, for one thing, but it has had others as good and has not given the same results. The picture is sold on the title, the star and the cut, for there is little argument since little is needed to supplement that trio of appeals. There was a time last spring when the Stanley was leading the line in Philadelphia, but there was a slump during the summer and the houses seem to be just lately coming back to their own with dominating advertisements. Advertising like this means business, if there is business to be had in Philadelphia.

—P. T. A.—

ONE FROM THE STANLEY

How Hustling Won for Philadelphia Theatre

The Carman Theatre, Philadelphia, had an anniversary on Thanksgiving that was a real thanksgiving. A year before the house opened with everyone phophesying failure. It was right in between two other houses more advantageously located and in the radius of four large houses. George T. Gravenstein was the manager and he opened on a three change a week policy, because it looked as though the house could not hold business for more than two days on an attraction. But soon it was found that a good show was worth three days, and in two months they put in "The Last of the Mohicans" for a week and sold 6,000 school tickets alone. Now the house runs all week on a feature and will go longer on a really big one. It is not surprising that the anniversary announcement is a very sincere thanks to the patrons who have made the advance possible. Originally intended as a neighborhood house, it now appeals to all of North Philadelphia and pulls business past other and better located houses. And it did it all on hustling advertising plus a good selection in the matter of features. It merely goes to show that it is the man, rather than the house, which makes good.

THE VANCE THEATRE, ASHEVILLE, N. C., OPENING WITH NORMA TALMADGE IN "THE SIGN ON THE DOOR"

Made Talmadge Sisters Mascots of New House

Norma Talmadge has been selected as the star to open a number of new houses holding the First National franchise, and this illustration shows the new Vance Theatre, Asheville, N. C., with the initial attraction on the banner and portraits of both Norma and Constance Talmadge prominently displayed. The flowers are not part of the lobby decoration, but are holdovers from the brilliant opening night when the mayor delivered the dedicatory address and then stuck around to see the show free. "Dinty" followed in as the second attraction.

—P. T. A.—

Bubar Still Can Letter Without Wriggly Lines

Here is a display from the California Theatre, San Francisco, which proves that Jewett Bubar, Roth and Partington's artist, still can letter with clean lines. This display for Bert Lytell in "A Trip to Paradise" is clean cut and forceful and the lines are all clear. He leaves plenty of room for the type announcement, with a panel for the Sunday concert, and it is all neat and attractive, like the Bubar stuff used to be. One nice touch in this display is the use of a circle back of the woman's head. This is in line and not cross hatching, and it provides a good background for the sketch. It might have looked bare in that corner of the space without something, and white would not have given the usual result, so he put in the panel and broke the space without detracting from the drawing. One thing we like about Bubar's drawings is the way he puts two figures over. He handles his lights and shades so as to make the two figures distinct where so many artists get a puddle of black ink in-

PICTURE THEATRE ADVERTISING

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A GOOD BUBAR EXAMPLE

Selling the Picture to the Public

stead of a figure. Put a glass on the cut and note how the ornamentation of the woman's dress is so set as to serve as a background to define Lytells' hair, then note how the white cuff and the vest band outline the remainder of the front figure while the high lights on his back hold him from butting into Heller's orchestra, over on the right. Bubar knows how, and can do it when he wants to, and this time he wanted to. This is 125 lines across three but it would look almost as well as in a double column.

—P. T. A.—

Disguised Marquise for "A Connecticut Yankee"

With a minimum of work the Strand Theatre, Perth Amboy, N. J., with the aid of a Fox publicity man, made a battlement above the entrance for the recent engagement of "A Connecticut Yankee at King Arthur's Court." There was not much to the display save forming the towers at the ends of the display, but there was enough to suggest the castle and it worked almost as well as a full built in front, because it kept the work where it would show to the best advantage. It accomplishes practicaly the same result at a fraction of the cost, but this is practicable only when there is a marquise. It would cost more to build this out on a flat front, and make it sceure than it would to build in an entire front. It would help a little to mount a sentinel at showing times, and if he hapens to be a bugler, so much the better. You can always find a bugler in a boy scout troop who can do well enough. Doll him up a little and put him to work.

—P. T. A.—

Put the News Appeal on the Theatre Front

Although the sensation seeker will be appealed to by the title of "Why Girls Leave Home," a majority of the prospects are more surely reached through the news appeal supplied by the Warner Brothers in the question raised. Appreciating this fact, the Blue Mouse Theatre, Minneapolis, put the "65,000 girls lost in year" on a sign above the marquise and then added in electric lights "The Most Vital Question confronting mothers and fathers." This landed the class of patrons most apt to stay away from a sensational title and made the story 100 per cent. effective. The manager who trusts to the title alone is the sort of man who would leave a couple of perfectly good drinks in the bottom of a bottle that looks empty. He does not get all he has coming to him unless he uses the provided publicity. Most managers have used it all, both on their house fronts and in the lights as well as in the newspaper specials, but the Blue Mouse provides a simple model others will have no difficulty in following, and this can be more easily done than some of the displays which reproduce elaborate paintings of newspaper headings. These latter are good, but they are difficult and the Blue Mouse gets the same result with less painting.

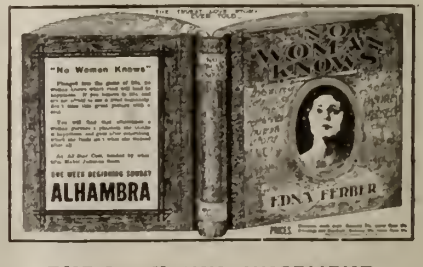
THE BLUE MOUSE THEATRE, MINNEAPOLIS, WITH ITS ADVERTISEMENT FOR "WHY GIRLS LEAVE HOME"

—P. T. A.—

Book Origin Feature Suggested by the Ad.

Suggesting the book origin of "No Woman Knows," the Alhambra Theatre, Toledo, used a picture of a book back for its Sunday announcement, taking a space 100 lines across six columns. It gets over the idea of the book, but at considerable cost, for only the type matter in the mortise really gets over. On the right hand side you have to look closely for other text than the title, because the lines cannot fight through the color of the cover.

THE CASTLE FRONT ON THE STRAND, PERTH AMBOY, FOR "A CONNECTICUT YANKEE"



THE BOOK ANNOUNCEMENT

At that the advertisement is a good one because the picture makes a strong atrtactor and the announcement on the back cover is ample to sell the idea of the story. The artist seems to have been in some uncertainty as to the portrait vignette. If he squared it with column rules it would look out of alignment on the cover, and if he made it square with the cover it would slant on the page, so he made it on an angle with the border, which suggests that the cover artist was a bit off in his drawing. The advertisement is effective, but we think that much the same result could have been gained from a smaller space in which book covers served as corner pieces. This would not have been as striking, but it would have gotten the same idea over and probably would have done just as good business.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you'd like a free supply of report cards.

Associated Producers

A THOUSAND TO ONE. Bosworth hardly seems to fit in a dress suit. Business rotten, as high school had their first "movie" that night. Advertising; usual. Patronage; small town. Attendance; poor. W. Ray Erne, Arcade Theatre, Charlotte, Michigan.

First National

ALF'S BUTTON.—Another foreign business killer. A few more of these and I will be out of business. Patronage; small town. C. S. Bovee, Florence Theatre, Elk Point, South Dakota.

BLIND HEARTS. One of the season's best pictures. The whole cast was good and the plot was immense. Advertising; posters and papers. Patronage; small town. Attendance; fair. J. Carbonell, Monroe Theatre, Key West, Florida.

COURAGE. This is an extra good picture, a little bit sad at times, but O. K. and just what the public needs sometimes. Advertising; nothing extra. Patronage; A-1. Attendance; fairly good. H. C. Neale, Princess Theatre, Mayfield, Kentucky.

GOLDEN SNARE. One of the best Curwood pictures yet. Wonderful locations and scenery ideal. Good drawing card, action from the first. Advertising; billboards. Patronage; mixed. Attendance; fair. L. O. Davis, Perry Theatre, Hazard, Kentucky.

GO AND GET IT. Good picture to put over big. Pleased 90 per cent. You'll do good on this one. Advertising; ones, threes, lobby and mail list. Patronage; town people. Attendance; good. C. R. McCown, Alhambra Theatre, Cornerville, Tennessee.

HOMESPUN FOLKS. Here is a picture that no exhibitor should pass up. It is full of humor, pathos and suspense and is worthy of extra run. Advertising; thoroughly. Patronage: general. Attendance: fair. H. J. Longaker, Howard Theatre, Alexandria, Minn.

THE KID. Return engagement. Didn't draw so well. Newspaper gave it good write up. Personally we can never see Chaplin as anything but vulgar and the picture got very few laughs. Jackie Coogan saved it. Advertising; as usual. Patronage; high class. Attendance; fair. E. W. Large, Strand Theatre, Ithaca, New York.

MAMMA'S AFFAIR. A piece of cheese for me. If they don't give Constance Talmadge better pictures she's going to lose out. Advertising; regular. Patronage; average. Attendance; good. S. H. McNeil, Rideau Theatre, Smith's Falls, Canada.

MAMMA'S AFFAIR. This picture did more business here than any picture I have played in two weeks. Not as good as some of Connie's previous pictures, but pleases majority. Advertising; billboards and newspapers. Patronage; small town. Attendance; good. R. H. Hightower, Crystal Theatre, Dublin, Ga.

THE OLD SWIMMIN' HOLE. Probably the best Ray picture to date. Everybody liked it. Advertising; program, lobby and slides. Patronage; mixed. Attendance; good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

PECK'S BAD BOY. We stepped on this one to the limit and had two good nights on it, but had to raise to double admission to come out of it. A very pleasing picture (pleased 100 per cent.), except for the price. The small exhibitor does not make anything on this kind of business. Rentals of First National are prohibitive for me. Advertising; extra newspaper, 24 sheet, six sheets and painted up every sidewalk in town. Patronage; mixed. Attendance; fair. Jno. W. Joerger, O. K. Theatre, Enterprise, Oregon.

Fox

THE RIDER OF THE PURPLE SAGE. A very wonderful picture, with a good star and a good story. Book it, you cannot disappoint your patrons. See that you get a good print on this one. Advertising; 24 sheets, six sheets, three sheets and single. Patronage; all kinds. Attendance; extra good. F. Fera, Victory Theatre, Rossiter, Pa.

THE MOTHER HEART. Excellent and pleased 100 per cent. Star (Shirley Mason) seems to be better in every picture and draws excellent crowds. Advertising; slides, one sheets and monthly cards. Patronage; small town. Attendance; good. John C. Mape, Knights of Pythias Theatre, Chester, N. Y.

THUNDERCLAP. A real showman's picture. A picture that will please all classes. Well directed and good photography. Advertising; newspapers, programs, letters, perambulator. Patronage; all classes. Attendance; good. Theo. P. Davis. Fourth Street Theatre, Moberly, Mo.

Goldwyn

BEATING THE GAME. Dandy good picture; best thing Tom Moore ever did. Did not think it was in him. Let us have some more like it. If this fails to please, close up the shop and put out the "for rent" sign. Ned Pedigo, Pollard Theatre, Guthrie, Okla.

DANGEROUS CURVE AHEAD. A nice picture with a good lesson to everybody, however, Goldwyn wants too much money for it, for me. Everyone liked it. Advertising; posters, mailing list, heralds, window cards. Patronage; very best. Attendance; good. Herman Adam, Dixie Theatre, Durant, Miss.

THE MAN WHO HAD EVERYTHING. Excellent, good photography. Advertising; usual advertising. Patronage; best. Attendance; fair. Anna Frankle, Strand Theatre, Leon, Iowa.

PRISONERS OF LOVE. Fine picture, pleased 90%. Didn't draw but no fault of the picture, Betty Compson a real star. Advertising; cards, bills, paper advertisement. Patronage; first class. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

SONG OF THE SOUL. Wonderful work of Vivian Martin stands out in this one. One good picture; pleased everybody up here. Advertising; single sheets and banner. Patronage: manufacturing people. Attendance; good. Howard James, Union Theatre, Voluntown, Conn.

WET GOLD.—Wonderful picture. The underwater scenes were great, while the story is an interesting one. Advertising: two daily papers, heralds, window cards. Patronage: mixed. Attendance: good. G. H. Rardin, America Theatre, Longmont, Colo.

Hodkinson

EAST LYNN. Very good picture, we need more like this. Advertising; extensive, newspaper, lobby. Patronage; mixed. Attendance; fair. Mr. Solomon, Bijou Theatre, Clarksburg, West Virginia.

THE MAN OF THE FOREST. A real honest to God feature. The thrills raised them right off the seats. Contains plenty of heart interest and pleased my patrons 100%. Brother exhibitors don't let a few dollars keep you from playing this one. Advertising; played up the animal stuff, used bears and a cougar in front of the theatre. Patronage; home loving people. Attendance; wonderful, seven days. Frank Lacy, Majestic Theatre, Portland, Oregon.

Metro

CINDERELLA'S TWIN. Well liked. Advertising; as usual. Patronage; neighborhood. Attendance; fair. Edw. W. Werner, Windsor Theatre, Canton, Ohio.

CINDERELLA'S TWIN. One of the best Viola Dana has played. Pleased 100%. Advertising; list, 11x14, mail. Patronage; town people. Attendance; fair. C. R. McCown, Alhambra Theatre, Cornersville, Tenn.

FATAL HOUR. A fairly good picture, but only received about 60% of film and "only part of the film" does not please the people. Advertising; slides, 1 sheets, cards. Patronage; small town. Attendance; poor. John C. Mapes, Knights of Pythias Theatre, Chester, New York.

FOUR HORSEMEN. Indeed a wonderful picture; will pleasc everyone. Patrons said it was the best ever run in the city. You can't lose on it. Advertising; very heavy. Patronage; general. Attendance; fair. U. G. Replogle, Grand Theatre, St. Marys, Ohio.

FOUR HORSEMEN. Best picture I have ever seen. Story, cast, settings and photography simply wonderful. Everybody highly pleased. Advertising; extensive. Patronage;

Straight from the Shoulder Reports

high class. Attendance; fair. L. M. Zug, Rialto Theatre, Jerome, Idaho.

MADAM PEACOCK. Very poor. This one is some lemon for me. Never heard one good word for it. Advertising; 1-3 photo slide, 2,000 programs. Patronage; neighborhood. Attendance; poor. T. E. Loomis, Cozy Theatre, Schenectady, New York.

THE MAN WHO. Did not please here. A shame to waste Lytell's splendid powers on so silly a theme. Advertising; usual. Patronage; high class. Attendance; poorest in weeks. E. W. Collins, Grand Theatre, Jonesboro, Ark.

POLLY WITH A PAST. A very clever little picture, gave general satisfaction. Did not draw because star (Ina Clare) was unknown. Advertising; usual. Patronage; high class. Attendance; poor. E. W. Collins, Grand Theatre, Jonesboro, Ark.

Paramount

THE BONNIE BRIAR BUSH. Very well acted picture, but somehow or other these English productions lack the punch of American productions. Advertising; regular. Patronage; mixed. Attendance; fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

BRONZE BELL. Absolutely rotten for me. Six reels too long. Mr. Zukor, if you want them to believe that "Line" stands for a good picture, you'll have to cut it out and back it up. Patronage; small town. Attendance; average. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

DECEPTION. Exceptionally good from a production standpoint. Pleased majority of patrons although some did not like it. Advertising; cards, billboards, newspapers, etc. Patronage; better class. Attendance; very poor. K. H. Sink, Wayne Theatre, Greeneville, Ohio.

ENCHANTMENT. The best Cosmpoolitan since "Humoresque" and the best picture in which Marion Davics has appeared. Don't pass this up if you don't like the star, because she is entirely different in this one. She proves she can act. The production is extravagantly produced and the photography is especially fine. A comedy-drama which pleased everybody. Advertising; lobby, slides, program and circus dodgers. Patronage; mixed. Attendance; fair. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

FORBIDDEN FRUIT. Very good picture with a good moral and will make people think. Advertising; extensive, newspapers, heralds, cutouts. Patronage; best. Attendance; fair. Mr. Solomon, Bijou Theatre, Clarksburg, W. Va.

THE GHOST IN THE GARRET. The one and only five reel comedy. Better than anything in the comedy line we have shown in a long time. You can boost this one for lots of laughs. Advertising; regular paper and bill posting. Patronage; mixed. Attendance; very poor. Orpheum Theatre, Harrisburg, Ills.

THE GREAT IMPERSONATION. An excellent picture with a real plot, something seldom seen nowadays. Kept everybody guessing and pleased them all. James Kirkwood is excellent and the supporting cast satisfactory. Advertising; lobby, cuts, posters, as usual. Patronage; high class. Attendance; good. E. W. Large, Crescent Theatre, Ithaca, New York.

THE HELL DIGGERS. Very good picture. Reid pictures always have a punch about them that puts them across. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widenor, Opera House, Belvidere, New Jersey.

IDOLS OF CLAY. Great picture, star excellent. D. Buss, Star Theatre, Tonawanda, New York.

THE MYSTERY ROAD. Personally enjoyed it very much, but not a picture for children. The scenery grateful relief from California's much filmed beauties. The picture did not please, however. Advertising; regular, posters. Patronage; mixed. Attendance; poor, due to business conditions. O. V. Drew, Acme Theatre, Vinalhaven, Maine.

PAYING THE PIPER. A good production, but not up to Fitzgerald's standard. Did not do business expected. Advertising; newspaper. Patronage; small town. Attendance; fair. L. T. Carskadan, Music Hall Theatre, Keyser, W. Va.

SAND. Good. Bill Hart a great favorite. Advertising; large banner across building, banner on horse (delivery wagon). Patronage; mixed. Attendance; good. Anna Frankle, Strand Theatre, Leon, Iowa.

Pathe

DICE OF DESTINY. This star is rather new with our patronage, but he surely made a hit. A very good story of the crook type and H. B. Warner can handle it very cleverly. Should make money for any exhibitor. Cutting the cuss-words out of the titles would help it. Advertising; usual. Patronage; mixed. Attendance; good. Jno. W. Joerger, O. K. Theatre, Enterprise, Oregon.

Realart

TWO WEEKS WITH PAY. Good picture but poorest print I ever ran in my house. Had to put my week's program up one day and remove picture. Advertising; lobby, two newspapers. Patronage; best. Attendance; fair. H. B. Barr, Rialto Theatre, Enid, Okla.

R-C

LIVE AND LET LIVE. One of the poorest of the season. The patrons sure got tired sitting through six reels of this, waiting for Clyde Cook in "Toreador" one of the best comedies of the year. It saved the show. Advertising; regular. Patronage; mixed. Attendance; very poor. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

THE MISTRESS OF SHENSTONE. A well played picture, pleased everybody. Miss Frederick is well liked here. Advertising; lobby, newspaper, billboards. Patronage; mixed. Attendance; good. G. E. Shilkett, St. Denis Theatre, Sapulpa, Okla.

SALVAGE. Best Pauline Frederick since "Madame X" and just as good. Pleased 100%. Clyde Cook in "The Toreador" on same bill pleased fine. Advertising; usual. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

STING OF THE LASH. Picture very good, well liked by all that saw it. Business poor on account of conditions here. Advertising: newspaper and billboards. R. H. Hightower, Crystal Theatre, Dublin, Ga.

Selznick

AFTER MIDNIGHT. A good picture but it's very short. Pleased patrons. Advertising; average. Patronage; mixed. Attendance; fair. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

CLAY DOLLARS. A very good picture for a neighborhood house. Clean, good comedy and an interesting story. Advertising; three sheets, six sheets, 200 window cards, paper. Patronage; neighborhood. Attendance: good. J. Edw. Mitchell, Strand Theatre, Waverly, Mass.

THE GREATEST LOVE. One of the best of the year. Book it. Advertising; newspapers, weekly program, posters. Patronage; all classes. Attendance; good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

HANDCUFFS OR KISSES. Above the average program picture. Pleased everyone who saw it. The star does good work. Advertising; lobby only. Patronage; mixed. Attendance; fair. G. E. Shilkett, St. Denis Theatre, Sapulpa, Okla.

OUT OF THE SNOWS. Very good Northern out of doors picture. Will please any audience; had many favorable comments. Advertising; lobby display, heralds newspaper. Patronage; general. Attendance; fair. Smith & Cornell, Portland Theatre, Casselton, N. D.

United Artists

THE THREE MUSKETEERS. Admittedly the best picture that ever played the city, but it hit the worst weather Halifax has ever had in November. Advertising; street car and band used for first time in exhibiting a picture. Big newspaper, billboard and novelty. Patronage; all classes. Attendance; fair. Alex A. MacDonald, Orpheum Theatre, Halifax, Canada.

THRU THE BACK DOOR. As good as anything Mary has previously done. She is superb, especially in the first four reels. This picture will please most any audience. Advertising; usual. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

Universal

ACTION. Pleased all. Ran two days, first day very good, second off. Most of action is in the last reel, a real fight. Advertising; used two 1 sheets, two 3 sheets, one six, one set photos, banner. Patronage; middle class. Wm. Thacher, Royal Theatre, Salina, Kansas.

CONFLICT. Log scenes equal in scenes of "Way Down East." Hats off to Laemmle for this one. Priscilla Dean does her usual wonderful work. Advertising; billboards and paper. Patronage; general. Attendance; good. G. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

THE FOX. A very good picture, something new. Like old cowboy and Indian films of years ago. Very good acting and drew big, held interest throughout showing. Advertising; local newspaper. Patronage; general. Attendance; very good. Harold S. Clouse, Clouse's Hollywood Theatre, Highwood, Minn.

THE KISS. Very crude story. Carmel Myers too good an asset to spoil with a poor company. Advertising; program, newspapers and cards. Patronage; family. Attendance; good. A. G. Pearson, Pearson's Theatre, Somerville, Mass.

NO WOMAN KNOWS. Star's acting very good, theme of the story runs too much to the emotional side of life. The world needs more in the lighter vein these times. Advertising; good, heralds, sheets, posters. Patronage; small town. Attendance; good. Felix Theatre, Clive, Alta, Can.

RED COURAGE. Good Western with plenty of action. Patrons like this one very

Straight from the Shoulder Reports

much. Gibson becoming popular. Advertising; 1 sheets, 3 sheets, photos, slide, 2,000 programs, delivered at each house. Patronage; neighborhood. Attendance; good. T. E. Loomis, Cozy Theatre, Schenectady, N. Y.

Vitagraph

BRING HIM IN. Good. An excellent mounted police story. Beautiful scenery, well photographed. Advertising: lobby and newspapers. Patronage; small town. Attendance; fair. Ray Pfetcher, Isis Theatre, Roseville, Illinois.

SON OF WALLINGFORD. We have paid double the price for pictures nothing near so good as this one. It's a very clever picture with everything in it for the audience, only one way to describe a good picture for any house. Advertising; three col. 8 inch, eight col. 6 inch, two papers; regular lobby. Patronage; country town. Attendance; not good. Columbia Theatre, Columbia City, Indiana.

WHERE MEN ARE MEN. Pleased all, young and old. Good star, good story, and you cannot go wrong by booking it. Played also Larry Semon in "The Fall Guy." Very good. Advertising; 24 sheets, 6 sheets and single sheets. Patronage; all kinds. Attendance; very good. Frank Fera, Victory Theatre, Rossiter, Pa.

Wid Gunning, Inc.

OLD OAKEN BUCKET. Will please anyone who has ever been a "kid." Deserves to rank with "Humoresque," "The Old Nest" and other domestic pictures. It is a real special and can be boosted with sincerity. Advertising; mail, posters and newspaper. Patronage; best rural. Attendance; good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

State Rights

FATAL 30. (Pacific Films). This is a fair picture and any audience that likes a little fake stuff will enjoy it. Patronage; middle class. Attendance; good. M. Oppenheimer, Empire Theatre, New Orleans, La.

FIGHTING BILL. (Western Feature Prod.) A good Western, lots of "pep." This is second picture of Wm. Fairbanks. Business increased on this one. Advertising; newspaper and billboard. Patronage; all classes. Attendance; good. W. L. Landers, Gem Theatre, Batesville, Ark.

ISOBEL. (G. H. Davis). I noticed several reports on this one which said that it was not up to Curwood standard and was afraid to boost it, however my opinion is that it's just as good as, if not better than, "Nomads." It did not need much boosting. I got the money and everybody was pleased. W. F. Harding, Princess Theatre, Mt. Doro, Fla.

LOGGERS OF HELL ROARIN' MOUNTAIN. (American Films). Excellent Western Railroad drama. Will please an audience that likes plenty of excitement. Full of suspense. Advertising; as usual. Patronage; middle class. Attendance; fair. J. A. Bailey, South Side Theatre, Greensburg, Indiana.

LONE HAND WILSON. (Federated). One of the best Westerns I have run for some time. Good story and thrills. Business poor on this. Star not known, but he's there with the goods. Patronage; middle class. Attendance; fair. Wm. Thacher, Royal Theatre, Salina, Kansas.

THE RAIDERS. (Canyon). A Western, that's all. Not enough action or incident to place it above average. Advertising; posters and local papers. Patronage; usual. Attendance; fair. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, N. Y.

SEALED ORDERS. (Pioneer). Good little two reel detective. Have run five of them and they are all good. You can't go wrong on these Nick Carter series. Good on any program. Everybody likes them, they are different. Wm. Thatcher, Royal Theatre, Salina, Kansas.

WESTERN ADVENTURE. (Pioneer). An exaggerated Western that patrons just ate up. They all want to see him in his next picture. Plenty of good paper on this picture. Use it. Patronage; middle class. Attendance: good. Mr. Oppenheimer, Empire Theatre, New Orleans, La.

Comedies

CLYDE COOK COMEDIES. (Fox). A number 1 good comedies all of them. Much better than average comedy. Will please 100%. You'll make no mistake in booking them. Advertising; usual. Patronage; mixed. Attendance; fair. J. A. Bailey, South Side Theatre, Greensburg, Ind.

HIGH AND DIZZY. (Pathe). Very good comic. Should draw wherever Harold Lloyd is liked. Advertising; regular. Attendance; good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

THE KID'S PAL. (Universal. I want to go on record as saying this is the most wonderful dog I ever saw in pictures or anywhere else. It's good to see animals act like this. Only two reels but was more enjoyed by entire audience than my feature picture. Keep it up, Universal, we need more of this type of comedy. Attendance; good. W. F. Harding, Princess Theatre, Mt. Doro, Fla.

NEVER WEAKEN. (Associated Exhibitors). Cannot compare with Lloyd's other feature comedies. Lloyd only could put this picture over. Advertising: fifteen one-sheets, two 24-sheets, cutouts, lobby advertisements, two newspapers. Patronage: mixed. Attendance; fair. H. B. Barr, Rialto Theatre, Enid, Okla.

THE PLAYHOUSE. (First National). First new Keaton comedy went big. New ideas and stunts all through the two reels. Advertising; all sized posters and photos. Patronage; general. Attendance; good. R. J. Reef, Star Theatre, Decatur, Iowa.

WE'LL GET YOU YET. (Federated). Very good comedy, but have seen them make better ones. Business off, weather bad. Advertising; one-sheet, photos. Patronage; middle class. Wm. Thacher, Royal Theatre, Salina, Kansas.

PLAY HOUSE (First National). Buster Keaton good in this; all new stunts. Patronage; small town. Attendance; good. C. S. Bovee, Florence Theatre, Elk Point, South Dakota.

THE VAGRANT (Mermaid-Educational). A comedy that made them rock with laughter, from start to finish. I've found all Educational's comedies good, but these Mermaids can't be beat. Patronage; general. Attendance; fair. J. C. Rowton, Victory Theatre, Shawnee, Oklahoma.

TORCHY IN HIGH (Educational). Rotten for me, simply a vulgar attempt at comedy. Advertising; regular. Patronage; small town. Attendance; poor. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

Short Subjects

BURTON HOLMES TRAVELS. (Famous Players). We have used one Burton Holmes travel reel each week for six years and regard it the best educational reel on the market. Our people demand it. Patronage; best class rural. B. A Aughinhaugh, Community Theatre, Lewistown, Ohio.

EXHIBITOR'S REPORT

Title of Picture.....Producer .....

Your Own Report.....

.....

.....

How Advertised .....

Type of Patronage.....Attendance .....

☐ Good ☐ Fair ☐ Poor

Theatre .....City .....State .....

Date .....Signed .....

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"The Little Minister"

Penrhyn Stanlaws Makes Extraordinarily Fine Picture From Barrie Material —Paramount Release

Reviewed by Fritz Tidden.

Restraint is much to be desired—in dealing with pictures as well as in the pictures themselves. But when one enters upon a consideration of such quality in motion picture production as exemplified in this instance by "The Little Minister" he runs into extreme difficulties if he wishes to keep both feet on the ground and not soar up among bursting verbal fireworks. Penrhyn Stanlaws' production for Paramount of Barrie's novel and play presents a most aggravating temptation to slop over and gush. This goes for both the artistic angle and the financial possibilities. But restraint is much to be desired.

"The Little Minister" is another masterpiece, in a season of masterpieces. It embraces all the qualities that go for the heights of effective motion picture achievement. *And,* not omitting a decidedly important viewpoint, the picture will prove a box-office attraction of value limited only by a theatre's repeated capacity.

If, for instance, a picture house has the average seating capacity of one thousand persons, it is not too much to say that the exhibitor will have one thousand enthusiastic word-of-mouth advertisers for his attraction, which will be augmented with every showing. Sight means shout. "The Little Minister" embraces the essence of what is conveniently known as "human appeal;" for the obvious reason that it plays upon the emotions of the spectator with a direct simplicity that cannot help but meet with universal response. It is this simplicity that makes the film translation of one of the world's best liked romances the great thing it is. It deals with simple people. Its humor is simple—and natural. And its drama is the simple drama of placing the emotions of its protagonists in conflict, evolving its situations therefrom. There is no straining for effects, and because the exposition of the plot presents many opportunities for lack of restraint, as much should be said for what is not done as for what is done. What more can be said than it is real Barrie on the screen?

Another difficulty arises when an attempt is made to concentrate all the individual credit due the numerous contributors to "The Little Minister's" excellence in an allotment of space that forbids the extended mention these people deserve. To omit special consideration of Penrhyn Stanlaws, who directed the picture, would be a serious oversight, however. But the result of his work upon a scenario that contains flawless dramatic construction can be expressed in one word. It is exquisite; and in the full meaning of the word. Also not to call particular attention to the performance of Betty Compson as Babbie would be inexcusable. She not only plays Babbie but is Babbie, and as the footage of the film progresses the sheer artistry of her portrayal increases apace, making her apeal crescendo. The other members of the cast are perfect types and do exceptional work, especially George Hackathorne who makes Gavin absolutely live.

The box office possibilities of the picturization of one of modern literature's most popular books that has the added advantage of having been made into one of the most popular plays in the generation need not be mentioned. It should be said, however, that the translation is as faithful as necessary and will please those drawn into a theatre because they wish to see their favorite on the screen.

The Cast

Babbie.....Betty Compson
Gavin.....George Hackathorne
Lord Rintoul.....Edwin Stevens
Capt. Halliwell.....Nigel Barrie
Dr. McQueen.....Will R. Walling
Tammas Whamond.....Guy Oliver
Peter Tosh.....Fred Huntly
Hendry Munn.....Robert Brower
John Spens.....Joseph Hazelton
Nanny Webster.....Mary Wilkinson

Adapted from Sir James Barrie's novel and play
Scenario by Edfrid Bingham
Directed by Penrhyn Stanlaws
Length, 6,031 feet.

The Story

When the weavers of Thrums, enraged by a reduction in prices for their products, rise against the manufacturers, Gavin "the little minister," intervenes with the constables in their behalf. Babbie, a supposed Gypsy girl, is suspected of having notified the rioters that the police were coming so they might be prepared to fight, and a price is placed on her capture. But when Gavin questions her, her beauty and appeal charms him and he aids her to escape. A romance between the pair impends, much to the dislike of the elders of the Scotch kirk and Gavin is about to be unfrocked when the Gypsy girl is brought into the meeting and discloses that she is in reality Lady Barbara, daughter of Lord Rintoul, the baron-magistrate of the district. In aiding the girl to escape Gavin had told the constables that she was his wife, which in Scotland constitutes legal marriage if admittance is made before witnesses.

Advertising Angles: If you can play this day and date with the Vitagraph productions, invite comparison and you both can get extra business from the patrons who will want to see both. If you play it alone sell the star, but sell her on the book and play.

IN THIS ISSUE

"The Roof Tree" (Fox).
"The Little Minister" (Paramount).
"In the Fog" (Kleine).
"Pardon My French" (Goldwyn).
"My Boy" (First National).
"Trailin'" (Fox).
"Morals" (Paramount).
"The Guttersnipe" (Universal).
"Rent Free" (Paramount).
"Shams of Society" (R-C Pictures).
"Playthings of Destiny" (First National).
"A Daughter of the Night" (L. & H.).
"Desert Blossoms" (Fox).

"Bonnets of Auvergne"

Contrary to what might be expected, this scenic which Bruce has made for Educational will have an appeal for men as well as women. The title is a misleading pleasantry, offering more amusement than fashion hints, as the picture describes some of the unique styles of headgear that prevail with French market women of the more menial class. There are a number of interesting types among the aged folk of this village and some remarkably picturesque shots of the town as a whole, from a distance. This subject would be an attractive addition to any program. M. K.

"My Boy"

Jackie Coogan Wins His Way in a Role That Has a Perfect Balance of Pathos and Humor. First National

Reviewed by Mary Kelly.

For team work, Jackie Coogan and Claude Gillingwater form one of the most efficient and picturesque combinations that we have been favored with for some time. Each one is happily fitted to accentuate the personality of the other, and in each case, what a personality. Jackie Coogan has never more indisputably asserted his right to be starred than he does in "My Boy." Regardless of any trend that the story may take, and regardless, even, of whether Jackie is right or wrong (that he happens to be right) he is possessed of so adorable a personality that he wins everyone. Claude Gillingwater has that admirable talent of staying in character. If he starts out to impersonate an embittered old sea coptain, he continues without weakening obviously as there might be a temptation to do when he comes under the ingratiating influence of the child. In due course of time, however, Jackie's presence has its effect upon him, and the change, when it does come, is real.

The first sympathetic thrill is when little Jackie, who has come over on the steerage and who is too young to realize what his mother's death on board ship will mean to him, stands alone on Ellis Island, a shabby little outsider in a preoccupied world. From then on, when he persists in following the captain home, despite all the latter's rough objections, the story has been cleverly planned to make Jackie a pathetic and ofttimes-amusing figure. If this tendency toward making him too much of a martyr is too pronounced, it is overshadowed by the child's irresistible appeal. The last scene where the policeman, the inspection officer, the old sea captain and the newly found grandmother want the boy at the same moment is an example of great drama. The direction is splendid.

The Cast

Jackie Blair.....Jackie Coogan
Cap'n Bill.....Claude Gillingwater
Mrs. Blair.....Mathilda Brundage

Directed by Victor Herman and Albert Austin.
Length, 4,967 Feet.

The Story

Jackie Blair's mother dies on the trip over to America from France and he is left an orphan. His grandmother learns of his arrival too late to meet him. Alone on Ellis Island he gets past the officers by pretending to be one of a large German family. He follows an old sea captain home, despite the latter's vigorous objections and wins a place in the old man's hovel, if not in his heart. He gets involved in a theft in trying to get food for the sick captain and is arrested and found by his grandmother all at once. The captain and he find a good home with Jackie's grandmother.

Program and Exploitation Catchlines:

A Little Lone Orphan Immigrant—Nobody Wanted Him—He Was Afraid of No One, Not Even a Policeman, and He Smiled His Way Into Good Fortune.

Exploitation Angles: Sail in and sell this story strongly, for it will make good for your praise if you do not sell it too extravagantly. But don't hang it all on Jackie, for Claude Gillingwater should get a share of this publicity. Give him a line on all the advertising. Try for some of the tie-ups, with the Jackie Coogan goods. They will help you.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Bi-Monthly Index in last issues for February, April, June, August and October.

ARROW

Features

The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber). R-948.
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.
The Broken Spur (Jack Hoxie). R-821.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Nan of the North (Ann Little).
Fifty-two two-reel Comedies.
Love, Hate and a Woman (Grace Davison). R-587. Dec. 3.
The Girl from Porcupine (Six Reels). R-712. Dec. 10. (C-849. Dec. 17).
Dead or Alive (Jack Hoxie). (C-1120. Dec. 31)

Serials

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-Reel Cruelywed (Lillie Leslie, Paul Wiegel).
Twelve Two-Reel Speed (Neely Edwards, Charlotte Merriam).
Fourteen Two-Reel Mirthquakes (Bobby Burns).

ASSO. EXHIBITORS

FEATURES

The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES
(Two Reels Each)

Now or Never.
Among Those Present.
Never Weaken. R-946.
A Sailor Made Man. R-590. Dec. 3. C-705. Dec. 10.

PLAYGOERS' PICTURES

Women Who Wait.
They Shall Pay. R-208.
Home-Keeping Hearts. R-693; C-1023.
The Family Closet.
Discontented Wives.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).
Battle of Jutland (Three Reels). R-586. Dec. 3.

Selig-Rork
(Two Reels Each)

The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Christie Comedies
(Two Reels)

Kiss and Make Up.
No Parking (R-853. Dec. 17).

Torchy Comedies

Torchy's Frame-up. R-335.
Torchy Takes a Chance.

Mermaid Comedies

The Adviser. R-456. Nov. 26.
Free and Easy.
Rolling Stones. (R-1126. Dec. 31).

Vanity Comedies

Eat and Be Happy.
Paying Patients.

Robert C. Bruce Series

Old and New England. R-456. Nov. 26.
As Old as the Hills (R-853. Dec. 17).
Unknown Switzerland (R-1129. Dec31).

Chester Outing Scenics

Save Your Carfare.
No More Gasoline.

Gayety Comedies

Oh! Brother.
Say Uncle.

Chester Screenics

From Dear to Dam.
Buzz-z-.
New Wine in Old Bottles.
Old Moose Trails.

Miscellaneous.

The Crater of Mt. Katmai.
Could Columbus Discover An American.

Punch

Country Chickens.
A Rural Cindarella. R-217.

Chester Comedies

Snooky's Fresh Heir.
The Last Hops.

Sketchografs

Eve's Leaves.
Seeing Greenwich Village.
What's the Limit? (One Reel).

Cinal (Slow Speed)

Annette Kellerman in High Diving.
The Manly Art of Self Defense.

Campbell Comedies

The Stork's Mistake.
Stolen Glory.
Assorted Heroes (R-853. Dec. 17).

Toonerville Comedies

The Skipper's Last Resort (Two Reels).

World Wanderings

Let's Go—to the South Seas (One Reel).

FAMOUS PLAYERS-LASKY

September

The Great Moment (Gloria Swanson). 6,372 Ft. R-635; C-695.
At the End of the World (Betty Compson). 5,729 Ft. R-929; C-49.
Dangerous Lies (Paul Powell-British Prod.). 5,355 Ft.
The Golem (Special). 5,398 Ft. R-116; C-291.
The Affairs of Anatol (Cecil DeMille Prod.). 8,806 Ft. R-446; C-529.

October

Footlights (Elsie Ferguson). 7,078 Ft. R-808; C-895.
Cappy Ricks (Thomas Meighan). R-96; C-163. 5,926 Ft.
The Great Impersonation (George Melford Prod.). 6,658 Ft. R-693; C-759.
Experience (George Fitzmaurice Prod.). 6,560 Ft. R-827; C-49.
After the Show (Wm. DeMille Prod.). 5,884 Ft. R-810; C-895.
Beyond (Ethel Clayton). 5,248 Ft. R-219; C-397.
Three Word Brand (W. S. Hart). 6,638 Ft. R-694; C-759.
Peter Ibbetson (Wallace Reid and Elsie Ferguson). R-1074; C-159.

November

Ladies Must Live (Tucker Prod.). 7,482 Ft. R-714. Dec. 10. (C-849. Dec. 17).
The Bonnie Brier Bush (Crisp Prod.). 4,622 Ft.
The Sheik (Melford Prod.). 6,579 Ft. R-336. Vol. 53, P. 397.
The Call of the North (Jack Holt). 4,823 Ft. R-715. Dec. 10. (C-849. Dec. 17).
Enchantment (Marion Davies). 6,982 Ft. R-219; C-289.

December

Exit—the Vamp (Ethel Clayton). 4,545 Ft.
Get-Rich-Quick Wallingford (Cosmopolitan Prod.). 7,381 Ft. (R-855. Dec. 17).
Don't Tell Everything (Reid-Swanson-Dexter). 4,939 feet. R-981. Dec. 24. (C-1120. Dec. 31).
Just Around the Corner (Cosmopolitan Prod.).
White Oak (Wm. S. Hart). R-1,077; C-289. 6,208 Ft.
The Little Minister (Betty Compson).
Under the Lash (Gloria Swanson). R-218; C-289. 5,875 Ft.
A Prince There Was (Thomas Meighan). R-587; C-705. Dec. 10.
The Bonnie Brier Bush (Donald Crisp Prod.). R-714. Dec. 10. (C-849. Dec. 17).
Fool's Paradise (DeMille Prod.) R-982. Dec. 24. (C-1120. Dec. 31).
Miss Lulu Bett (DeMille Prod.) (R-1126. Dec. 31).

BURTON HOLMES
(One Reel Each)

Rural Java.
Santa Fe—The City Different.
Seeing San Marino.
Watching the Wayands. (R-1128. Dec. 31).
In Old Granada.
A Fairy Foreland.

MACK SENNETT

Watch Your Neighbor (Two Reels).
It Pays to Advertise (Two Reels).

PARAMOUNT MAGAZINE

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS

Dangerous Toys. R; Vol. 49, P. 989.
Good-Bad Wife.
Heidi of the Alps. (Prizma).

MONTE BANKS COMEDIES

Squirrel Food. R-692.
Fresh Air. R-811.
Cleaned and Dry. R-219.

HALLROOM COMEDIES
(Two Reels)

Put and Take. R-808.
Start Something. R-588. Dec. 3.
Stars and Stripes. R-219.
Beach Nuts.
At Your Service.
Matinee Idols.

Serial

Miracles of the Jungle.

CHESTER COMEDIES

Snooky's Twin Troubles (Two Reels). R-880.
Snooky's Labor Lost. (2 reels).

FIRST NATIONAL

Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-395.
The Sign on the Door (Norma Talmadge). R-541; C-789.
Nobody (Jewel Carmen-Roland West Prod.). R-636; C-695.
A Midnight Bell (Charles Ray). R-831; C-885.
Toonerville's Fire Brigade (Two Reels). R-880.
Wedding Bells (Constance Talmadge). R-930; C-397.
Serenade (R. A. Walsh Prod.). R-320; C-397.
Wife Against Wife (Whitman Bennett Prod.).
One Arabian Night (Pola Negri). R-574; C-759.
The Playhouse (Buster Keaton).
Bits of Life (Marshall Neilan Special). C-1076; C-47.
The Idle Class (Two Reels—Chaplin). R-574; C-895.
The Child Thou Gavest Me (Stahl Prod.). 6,091 Ft. R-943.
Woman's Place (Constance Talmadge). 5,645 Ft. R-1075; C-47.
Two Minutes to Go (Charles Ray). R-96; C-159.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.
The Oath (R. A. Walsh Prod.)
The Wonderful Thing (Norma Talmadge). R-458. Nov. 26. C-581. Dec. 3.
Tol'able David (Richard Bathelmess). R-589. Dec. 3. (C-849. Dec. 17).
Stranger Than Fiction (Katherine MacDonald). R-705. Dec. 10. C-976. Dec. 24.
The Lotus Eater (John Barrymore). R-715, Dec. 10. (C-849. Dec. 17).
All for a Woman (Foreign Film). (R-855. Dec. 17). C-1120. Dec. 31).
Love Never Dies. R-854. Dec. 17. C-976. Dec. 24.
R. S. V. P. (Charles Ray). R-982. Dec. 24. C-1120. Dec. 31).
Stardust (Hope Hampton). (R-1126. Dec. 31).

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

Blind Hearts (Hobart Bosworth). R-1076; C-159.
Devotion. R-340; C-493.
The Silent Call. R-549. Nov. 26. C-581. Dec. 3.

THOMAS H. INCE PRODUCTIONS.

Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth)—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 43, P-164.
I am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.
The Sin of Martha Queed (Six Reels). R-710; Dec.10. (C-1120, Dec. 31).

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS.

Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin). R-729.
Molly O (Mabel Normand). R-587. Dec. 3. C-705; Dec. 10.

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-385.

FOX FILM CORP.

SPECIAL.

Over the Hill. 10,700 Ft. R; Vol. 46, P-628.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Thunderclap. 6,700 Ft. R-730.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

WILLIAM FARNUM.

His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

PEARL WHITE.

Beyond Price. R-326.

TOM MIX.

Trailin'.
The Rough Diamond. R-217; C-289.
Sky High (R-1126. Dec. 31).

DUSTIN FARNUM.

The Primal Law. R-575; C-759.
The Devil Within. 5,997 Ft. R-588. Dec. 3. C-705; Dec. 10.

BUCK JONES.

Bar Nothing. 4,311 Ft. R-809.
Riding With Death. R-456. Nov. 26. C-581. Dec. 3.

WILLIAM RUSSELL.

Singing River. R-731; C-163.
The Lady from Longacre.

SHIRLEY MASON.

Queenie. 5,174 Ft. R-693; C-759.
Jackie. (R-1128. Dec. 31).

TWENTIETH CENTURY BRAND.

Little Miss Hawkshaw (Eileen Percy). R-807; C-1023.
While the Devil Laughs. C-273.
Cinderella of the Hills (Barbara Bedford). R-95; C-159.
Bucking the Line (Maurice Flynn). R-836; C-397. Nov. 26.
The Jolt (Murphy-Walker). R-456. Nov. 26. (C-1120. Dec. 31).
Whatever She Wants (Eileen Percy). R-981. Dec. 24. (C-1120. Dec. 31).

SERIALS.

Fantomas (Twenty Episodes). R; Vol. 48, P-215.

CLYDE COOK.
(Two Reels Each).

The Sailor.
The Toreador. R-446.
The Chauffeur.

AL ST. JOHN SERIES.
(Two Reels Each).

Small Town Stuff.
The Happy Pest.
The Indian.
Fool Days. R-980. Dec 24.

MUTT AND JEFF CARTOONS.
(One Reel Each).

Fast Freight.
The Stolen Snooze.
Getting Ahead.
Bony Parts.

SUNSHINE COMEDIES.
(Two Reels Each).

One Moment, Please.
A Perfect Villain.
Love and War.
The Big Mystery.
Long Live the King.

GOLDWYN

A Tale of Two Worlds (Gouverneur Morris Prod.). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft. Vol. 49; C-R, 823.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Prod). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-739; R-440.
Beating the Game (Tom Moore). 5,053 Ft. R-448; C-529.
The Man from Lost River.

SEASON 1921-1922.

Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love (4,979 Ft.) C-397. Nov. 26.
Ace of Hearts (5,884 Ft.). R-94; C-705. Dec. 10.
For Those We Love (5,752 Ft.). (R-853. Dec. 17. C-976. Dec. 24.
Invisible Power (6,613 Ft.). R-694; C-759.
Dangerous Curve Ahead 5,551 Ft. R-810; C-895.
The Old Nest (7,899 Ft.).
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft.
The Grim Comedian (Rita Weiwam). 5,509 Ft.
Poverty of Riches (Leroy Scott). 5,641 Ft. R-589. Dec. 3. (C-849. Dec. 17).
The Man from Lost River (Katherine N. Burt). 5,693 Ft.
A Poor Relation (Will Rogers). 4,609 Ft.
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.

W·W·HODKINSON

WARD LASCELLE

Rip Van Winkle (Thomas Jefferson). R-1074. C-397. Nov. 26.

WINNIPEG PRODUCTIONS.

God's Crucible (All Star). R-319; C-529.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.
A Certain Rich Man. R-809; C-895.

ZANE GREY PICTURES, INC.

The Man of the Forest. R-434. C-603.
The Mysterious Rider. R-1075; C-47.

J. PARKER READ, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; C-R; P-852.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-48.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS.

Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.
The Face of the World. R-538; C-539.
Fifty Candles. R-980. Dec. 24.

J. L. FROTHINGHAM PRODUCTIONS.

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up with Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.

The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

TRIART PRODUCTIONS

The Beggar Maid (Mary A stor—Two Reels).
The Bashful Suitor (R-1127. Dec. 31).

DIAL FILM CORP.

The Light in the Clearing (7,000 Ft.). C-715. Dec. 10. (C-849. Dec. 17).

METRO

Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-624; C-695.
Big Game (May Allison—6 Reels). R-229; C-49.
A Trip to Paradise (Bert Lytell). 6 Reels. R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-588. Dec. 3. (C-849. Dec. 17).
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-588. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. (C-1120. Dec. 31).
Glass Houses (Viola Dana).
The Right That Failed (Bert Lytell) (R-854. Dec. 17). C-976. Dec. 24.

NAZIMOVA PRODUCTIONS.

Camille. R-446; C-539.

S-L PRODUCTIONS.

Garments of Truth (Gareth Hughes—Six Reels). R-209. C-397.
The Hunch (Gareth Hughes—Six Reels). R-944; C-1023.
Little Eva Ascends (Gareth Hughes). R-713. Dec. 10. (C-849. Dec. 17).
Stay Home (Gareth Hughes).

REX INGRAM PRODUCTIONS.

The Conquering Power. R-339; C-493.
Turn to the Right.
The Prisoner of Zenda.

TIFFANY PRODUCTIONS.

Peacock Alley (Mae Murray), (R-714. Dec. 3); (C-849. Dec. 17).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison is star of "Hurricane Hutch." Ruth Roland is star of "The White Eagle."

Week of November 27.

No. 10 of Hurricane Hutch (The Show Down).
The Joy Rider (Snub Pollard—One-Reel Comedy). R-589. Dec. 3.
The Frogs That Wanted a King (2/3 Reel—Cartoon Comedy).
Back to the Woods (Lloyd Reissue—One-Reel Comedy).

Week of December 4.

No. 11 of Hurricane Hutch (Hare and Hounds).
The Hustler (Pollard—1 Reel Comedy). R-590. Dec. 3.
The Fly and the Ants (2-3 Reel Cartoon Comedy). R-587. Dec. 3.
The Pickaninny (Sunshine Sammy—2 Reel Comedy). R-589. Dec. 3.
Somewhere in Turkey (Harold Lloyd Reissue—1 Reel). R-590. Dec. 3.

Week of December 11.

No. 12 of Hurricane Hutch (Red Courage).
Trapping the Weasel (Bob and Bill—One Reel). R-715. Dec. 10.
Look Pleasant, Please (Lloyd Reissue—1 Reel) R-710. Dec. 10.
Sink or Swim (Snub Pollard—One Reel).
The Conceited Donkey (2-3 Reel Cartoon Fable. R-715. Dec. 10.

Week of December 18

No. 13 of Hurricane Hutch (Neck and Neck).
Two Gun Gussie (Lloyd Re-issue—One Reel). R-856. Dec. 17).
The Wolf and the Kid (2/3 Reel Cartoon Fable). (R-855. Dec. 17)
Shake 'Em Up (Pollard—One-Reel Comedy). (R-856. Dec. 17).
Stick Around (Truex—Two-Reel Comedy). (R-856. Dec. 17).
The Power Within (Six-Reel Drama).

Week of December 25

No. 14 of Hurricane Hutch, "The Secret in the Flame."
Fireman Save My Child (Lloyd—1 reel—Reissue).
The Wayward Dog (2-3 reel Cartoon Fable). R-980. Dec. 24.
The Corner Pocket (1 reel—Pollard Comedy). R-980. Dec. 24.

Note—Refer to page 117 for explanation of reference marks

CURRENT FILM RELEASE DATES

Week of January 1, 1922

No. 15 of Hurricane Hutch (The Last Duel).
No. 1 of The White Eagle.
Try and Try Again. (1 Reel Comedy).
The Cat and the Mice. 2-3 Reel Cartoon Comedy).
Beauty Contest (Two Reel All Negro Comedy).
Before Breakfast (One Reel Lloyd Reissue).

Week of January 8

No. 2 of White Eagle (The Red Men's Menace)
The Dog and the Mosquito (2-3 reel Cartoon Fable).
Lose No Time (Pollard—One Reel Comedy).
The Canadian Lynx (Box and Bill Series—One Reel).
Take a Chance (Lloyd—One Reel Reissue).

PIONEER FILM CORP.

Sonny Series.
A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (15 Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-821; C-759.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

REALART PICTURES

A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnstone). R-686; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels). R-451.
The Land of Hope (Alice Brady). R-114. C-695.

SEASON 1921-1922.

Room and Board (Constance Binney). R-319; C-273.
Her Winning Way (Mary Miles Minter). R-576; C-649.
Everything for Sale (May McAvoy). R-945; C-1023.
Dawn of the East (Alice Brady). R-945; C-1023.
The Case of Becky (Constance Binney). R-947; C-1023.
The Speed Girl (Bebe Daniels). R-457 Nov. 26. C-581. Dec. 3.

R-C-PICTURES

Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels). R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (6 Parts). (Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick). Six Reels. R-931; C-397.
Shams of Society (Walsh-Fielding Prod.). Six Parts.
A Wife's Awakening (Gasnier Prod.). Six Parts. R-94; C-397.
The Swamp (Sessue Hayakawa). Six Reels. R-94; C-159.
The Barricade (Cabanne Prod.). Six Reels. R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession. R-218; C-397. Nov. 26.
The Lure of Jade (Pauline Frederick). R-335; C-397. Nov. 26. (6 Reels).
Silent Years (6 Reels). R-586. Dec. 3. C-705. Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Prod.—Six Reels). R-981. Dec. 24. (C-1120. Dec. 31).
Eden and Return (Doris May—Six Reels). (R-1127. Dec. 31).

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES.

Remorseless Love. R-827; C-49.
Handcuffs or Kisses. R-944; C-1023.
The Way of a Maid.

EUGENE O'BRIEN STAR SERIES.

Is Life Worth Living? R-541; C-49.
Clay Dollars.
Chivalorus Charles. (R-1127. Dec 31)

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

CONWAY TEARLE STAR SERIES.

Bucking the Tiger. R-206; C-387.
The Fighter. R-830; C-163.
After Midnight. R-575; C-895.
The Man of Stone. R-457. Nov. 26. (C-849. Dec. 17).

SPECIAL PRODUCTIONS.

Who Am I? R-440; C-49.
Conceit (All Star). (C-856. Dec. 17). (C-1120. Dec. 31).
A Man's Home (All Star). R-649; C-759.
The Greatest Love (Vera Gordon).

REPUBLIC.

Man's Plaything (Grace Davidson and Montague Love).
Mountain Madness (Ed Coxen and Ora Carew).
The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor).

SHORT SUBJECTS.

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS.

Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).
The Iron Trail (Rex Beach Prod.). C-397. Nov. 26.

UNITED ARTISTS

Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573; C-649.
The Iron Trail (Rex Beach Prod.). C-397. Nov. 26.

UNIVERSAL

JEWELS.

Outside the Law Six Reels—Priscilla Dean). R, Vol. 48-465.
Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
No Woman Knows (7 Reels). R-447; C-529.
Conflict (Priscilla Dean). R-95; C-159.
The Fox (Harry Carey. R-590. Dec 3 C-705. Dec. 10. (7 Reels).

JEWEL COMEDIES.

A Monkey Movie Star (Joe Martin).
Robinson's Trouseau (Lee Moran).
P. D. Q. (Lee Moran).
A Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS.

Nobody's Fool (Marie Prevost). 4,640 Ft. R-1076; C-47.
The Millionaire (Herbert Rawlinson). R-217; C-289.
Sure Fire (Hoot Gibson). R-93; C-159.
False Kisses (Miss Du Pont). R-457. Nov. 26. C-581. Dec. 3.
Dr. Jim (Frank Mayo). R-458. Nov. 26. C-581. Dec. 3.
A Parisian Scandal (Marie Prevost). 4,739 Ft. R-586. Dec. 3. C-705. Dec. 10.
Cheated Hearts (Herbert Rawlinson). 4,415 Ft. R-712. Dec. 10. (C-849. Dec. 17).
Shattered Dreams (Miss Du Pont) (R-853. Dec. 17). (C-1120. Dec. 31).
Playing with Fire R-982. Dec. 24). (C-1120. Dec. 31).
The Fire Eater (Hoot Gibson). (R-1129. Dec. 31).

SERIALS.

The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Acord). R-575; C-649.
The Secret Four (Eddie Polo).

WESTERN DRAMAS.

(Two Reels Each)

The Call of Duty (George Larkin).
Fair Fighting (Art Acord).
A Woman's Wit (Eileen Sedgwick).
Old Dynamite.
The Brand of Courage.
The Dream Girl.
Ned of the News. (Percy Pemroke).
A Battle of Wits (Eileen Sedgwick).

CENTURY COMEDIES.

(Two Reels Each)

A Nervy Dentist (Charles Dorety).
Around Corners (Brownie).
Playing Possum (Harry Sweet).
Teddy's Goat (Teddy, the Dog) (R-854. Dec. 17).
Get Rich Quick Peggy (Baby Peggy).
A Family Affair (Charles Dorety).
The Dumb-Bell. (Harry Sweet).
Chums (Baby Peggie and Brownie).

STAR COMEDIES.

(One Reel Each).

Back Stage.
Noiseless Valley.
Line's Busy.
Ice Box Pirates.
Heart Breakers.
Show Me Your Samples.
Fur Coats and Pants.
Oh Nursie!

SERIES.

The Return of Cyclone Smith (2 Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford. R-943; C-47.
The Flower of the North.

ALICE JOYCE.

The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH.

Moral Fibre. R-945; C-159.
Received Payment.

EARLE WILLIAMS.

Bring Him In. R-1074; C-289.
It Can Be Done.

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.

ALICE CALHOUN'S PRODUCTIONS.

The Rainbow.
The Matrimonial Web. R-220; C-289.
The Little Minister. (R-1129. Dec. 31).

WILLIAM DUNCAN.

Steelheart. R-450; C-529.
No Defense.

LARRY SEMON COMEDIES.

The Bell Hop.
The Sawmill.

JIMMY AUBREY COMEDIES.

The Riot.
The Mysterious Stranger.

SERIAL.

Breaking Through (Carmel Myers and Wallace McDonald).

WID GUNNING, INC.

The Blot (Lois Weber Production). 7,121 Ft. R-930; C-163.
Quo Vadis (Reissue) (6 Reels). 5,884 Ft. F-95; C-397.
Good and Evil (Lucy Doraine). 4,951 Ft. R-447; C-649.
Girl from God's Country (Neil Shipman). 6,957 Ft. R-448; C-529.
The Old Oaken Bucket. 5,098 Ft. R-217. (C-1120. Dec. 31).
Moongold (Will Bradley). 3,175 Ft.
Post Nature Pictures (Twenty-six Single reels).
What Do Men Want? R-459. Nov. 26. (6,141 feet.
Our Mutual Friend (English Prod.—6 reels). R-712. Dec. 10. C-976. Dec. 24. 7,698 feet).
White Hands. (Hobart Bosworth). (5,654 feet).
Bear, Boy and Dog. (2,053 feet).
Puppy Days. (959 feet).
Robinson Crusoe Hours. (966 feet).

Note—Refer to page 117 for explanation of reference marks

CURRENT FILM RELEASE DATES

STATE RIGHT RELEASES

ADVENTURES OF TARZAN
Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS
The Lonely Heart (Kay Laurell).

ASSOCIATED PHOTOPLAYS
Ghost City (Helen Holmes).
Crossing Trails (Pete Morrison).
Too Much Married (Mary Anderson).

AYWON FILM CORP.
The Vengeance Trail (Big Boy Williams). R-451; R-335; C-289.
The Shadow of Lightning Ridge (Snowy Baker). R-451; C-397. Nov. 26.
The Better Man (Snowy Baker). R-459. Nov. 26. (C-1120. Dec. 31).
Western Firebrands (Big Boy Williams). R-458. Nov. 26.
Fidelity (All-Star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).

BLANCHFIELD
A Knight of the West. R-93; C-159.

C. C. BURR
Burn 'Em Up Barnes (Johnny Hines). R-211.

DU MAHAUT-KLEIN
Monty Works the Wires (Monty—A Dog). R-713. Dec. 10.

EQUITY PICTURES
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Charge It (Clara Kimball Young). R-848; C-163.
Heedless Moths (Audrey Munson). R-748.
What No Man Knows (Clara Kimball Young). R-1077.

EXPORT AND IMPORT
Wild Animal Serial (15 Episodes—Selig Productions).

C. B. C.
Dangerous Love.
The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two-reels, bi-monthly).

GEORGE H. DAVIS
The Heart of the North (Roy Stewart). R-208; C-649.

THE FILM MARKET
The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

PHIL GOLDSTONE
The Unknown (Dick Talmadge). (R-1128. Dec. 31).

GRAPHIC
Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.

HOWELL SALES CO.
Vendetta (Pola Negri). (R-1125. Dec. 24).

JANS PICTURES
Man and Woman. R-447; C-529.
The Amazing Lovers. R-946.

J. W. FILM CORP.
Road to Arcady. (R-1129. Dec. 31).

LEE-BRADFORD
The Unconquered Woman (Rubye DeRemer).

VICTOR KREMER
I Am the Woman (Texas Guinan).
Where Love Is Young (Zena Keefe).
Winding Trail (Buck Manning).

PACIFIC FILM COMPANY
The Able Minded Lady (H. B. Walthall).
The Call from the Wild. R-323.
The Fatal Thirty.
The Impossible Boy.
Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).

PHOTOCRAFT PRODUCTIONS
Oh, Mabel Behave (Four Stars) (R-855. Dec. 17).

PRODUCERS' SECURITY
Diane of Star Hollow. R-880; C-47.
Mr. Bingle (Daddy Dumplins).
The Soul of Man (Six Reels).
Mr. Potter of Texas.
Cissy Fitzgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov. 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid.
Irving Cummings Series (Two Reels).

REELCRAFT PICTURES
Sun-Lite Comedies
Scream Street.
Lion Liars.

Mirth Comedies
(Two Reels Each)
Chick Chick. R-634.
Vacation.

RIALTO PRODUCTIONS
Holy Smoke (Funnyface). R-810.
Funny Face Comedies.
Windsor McCay Animated Drawings.
Tony Sarg Almanac.
Charley Cartoons.
Lee Kid Comedies.
Four Eileen Sedgwick Features.
Body and Soul. (Anna Luther).
Silks and Saddles.
Power of the Borgias.
Six Clara Kimball Young Reissues.

RAINBOW FILM CORPORATION
A Girl's Decision. R-93; C-397.

RUSSELL PRODUCTIONS
Shadows of Conscience (Russell Simpson). 7 Reels. R-1075; C-47.

STOREY PICTURES, INC.
Shadowland Screen Review (Every two weeks).
Burlesque Photoplays (Elsie Davenport) (Once a Month). (2 Reels Each).

WILLIAM STEINER
Tangler Trails (Neal Hart). R-980. Dec. 24. (C-1120. Dec. 31).

SWEDISH BIOGRAPH
Sir Arnes Treasure. 6,500 Ft. R-711. Dec. 10. C-976. Dec. 24.

TEXAS GUINAN PRODUCTIONS
Texas of the Mounted. R-1073.
Code of the West R-94.
Across the Border (2 Reels). R-590. Dec. 3.
The Spitfire (2 Reels). R-590. Dec. 3.

WESTERN PICTURES EXPLOITATION
A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).

WESTERN PICTURES CORP.
Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES PRODUCTIONS, INC.
(Featuring "Bill" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.
Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
School Days (Wesley Barry) (R-856. Dec. 17). C-976. Dec. 24.
Ashamed of Parents. (R-1128. Dec. 31).

WESTERN CLASSIC SALES
(Two-Reel Dramas)
Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN FILM COMPANY
Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

ASTA FILMS, INC.
Hamlet (Asta Neilson). R-336.

CAPITAL FILM COMPANY
Fritzi Ridgeway Series (Two Reel Westerns).
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

EMERSON-LOOS
Red Hot Romance. R-713. Dec. 10.

D. W. GRIFFITH
Orphans of the Storm. (R-1125. Dec. 31).

FEDERATION PRODUCERS SERVICE
The New Disciple. (R-1127. Dec. 31).

KINETO COMPANY OF AMERICA, INC.
The Four Seasons (4 Reels). R-694; C-159.

Kineto Reviews
(Released Through National Exchanges, Inc.)
(One Reel)
(Third Series)
Kentucky Thoroughbreds.
Hiking the Alps With the Boy Scouts.
Manhattan Life.
Eccentricities of the Wasp and Bee.
Fur and Feathers.
My Adirondacks Outing.
The Chemistry of Combustion.
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.
Better Milk. R-587. Dec. 3.
Permanent Peace. R-586. Dec. 3.

Urban's Movie Chats
(Released Through State Rights Exchanges)
First Series from No 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

EXCEPTIONAL PICTURES CORP.
January—Martin Johnson's "Jungle Adventures." R-449; C-649.
January—His Nibs (Chic Sale). R-947; C-1023.

W. KURTZ & CO.
Shattered (Foreign Film). R-460. Nov. 26.

NATIONAL EXCHANGES, INC.
Shadows of the West (Hedda Nova).
The Lotus Blossom. R-809; C-159.
The Great Reward (Serial—Francis Ford and Ella Hall).
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

WILL ROGERS
The Ropin' Fool (Two Reels). R-335.

ROMAYNE SUPERFILM CO.
The Toreador (3,600 Feet).
Rigoletto (6,000 Feet).

SACRED FILMS
The Bible. R-219.

Note—Refer to page 117 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

The Transverter

About six years ago this department made the first announcement of the Transverter, manufactured by the Hertner Electric Company, Cleveland, Ohio, which appeared in any trade paper. It was then a good machine, and we said so. Its operating plan was a new one, as applied to projection, and a good one and we said so. Since that time its manufacturers have gone to great pains in perfecting the machine, and with such effect that the demand has steadily grown through the years until it is now but justice to say they are used in theatres scattered all over the United States and Canada, and very many are used in other countries.

Since the introduction of the Transverter, we have, from time to time, described various changes and improvements, but it seems to us, a general re-description of the whole machine would now be of at least sufficient interest to justify the use of space, so here goes.

When the Transverter first came into the field there was a strong demand for a single arc machine. This was because of the fact that at that time the general practice was to operate, or rather to connect, the two projector arcs in multiple, "stealing over" at the time of change-over.

This was an undesirable practice, because almost always there was some evidence of the act on the screen, and many times the dimming and discolorations were very bad indeed.

True a double arc motor generator was being used, but until the advent of the Transverter the double arc machine of the series type was unknown, at least in motion picture work. Another objection to the double arc machines previously used was that they generated at from 70 to 110 volts (mostly 70), and resistance had to be employed to reduce the voltage, which meant waste.

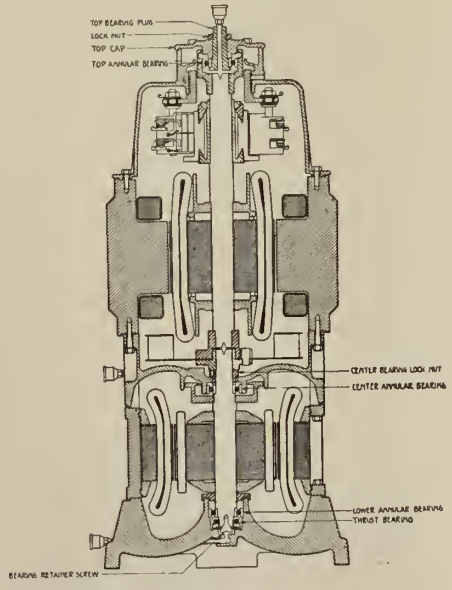
In Response to Strong Demand

The Transverter appeared in response to what was a very strong demand for a double arc machine which would carry two arcs during the period of change over, and do it economically. The Hertner folks thought the series type was the answer—the Transverter was evolved, and be it said that its general design and construction remains unaltered after six years of existence, which speaks well for the knowledge of its designer.

The machine is of the vertical type, meaning that the unit comprising the bipolar D. C. generator, its commutator at the upper end, is mounted above the A. C. motor, the two shafts being joined by a coupling having a limited capacity for self alignment.

Ball bearings are used throughout. Instead of the armatures being mounted on, or carried by two bearings, one at either end, as is the case with most close-coupled machines, there are three, all annular ball bearings. Two of them are on the motor shaft and the third at the upper end of the generator shaft. The lower end of the combined shafts rides on a ball thrust bearing, which carries both armatures and their shafts—in fact the entire rotating elements of the machine.

There can be no question as to the excellence of the ball bearing. That it will stand tremendous overload and abuse is amply proven by even the most superficial examination of automobile bearing practices. They are perhaps the most, and certainly are one of the most efficient mechanical devices yet evolved.



HERTNER TRANSVERTER

Illustration shows structural details

Proper mounting demands that the inner ball race be held rigidly in place on the shaft, but that the outer race be so mounted that while it permits of no radial play, still does allow the race to slide sidewise on the shaft to compensate for unequal expansion, vibration etc. This allows of the outer race to so position itself with relation to the inner race that all possibility of end thrust is avoided. The outer race being a free, or "sucking" fit, it will also creep, or slowly revolve, which has a beneficial effect on the life of the bearing.

A Big Advantage

To best accomplish these desirable results the inner race, instead of depending on friction with the shaft, is held between a shoulder on the shaft on one side and a collar or nut on the other, the race being tightly clamped between the two. Another advantage found in this construction is that the average repair man outside the construction factory will be better able to handle a bearing mounted in this way, than a bearing which depends on a fit which must be accurate within two to three ten thousandths of an inch.

As will be seen by examining the illustration, the bearings are all well protected from dust and dirt.

In the bottom of the motor shaft a screw is set, which serves to hold the various parts of the ball thrust bearing loosely in their correct position in assembling, and until the shaft is finally set into position in the bearing, whereupon the bearing will rest on its seat and relieve the screw of all pressure.

A Panel With Each Machine

A panel goes with each machine, and if it be a "panel A" it carries a voltmeter and an ammeter, also a field regulator with which to control amperage at the arc. The ammeter and voltmeter are connected to D. C., hence show arc voltage and amperage. The field regulator has sufficient range to enable the projectionist to reduce arc amperage down to as low as one half normal flow.

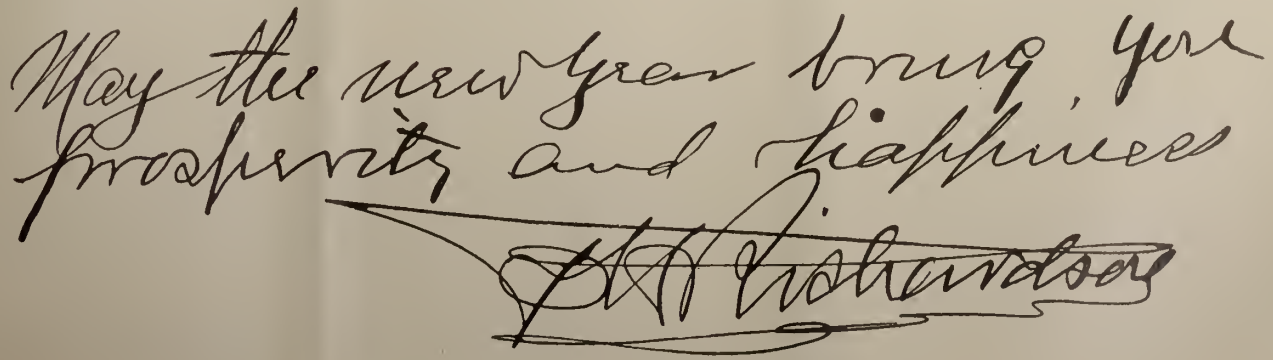
Panel B, in addition to the regulator, the voltmeter and ammeter, also carries a pair of special quick-break switches with which to open the arc lamp circuits.

Reverting to structural matters, examining the illustration you will see that the top bearing is seated on a steel plug, the upper end of which carries a grease cup. This plug is hollow and is threaded so that the bearing is held in place by firmly tightening down the nut above.

The center bearing is held between a shoulder on the armature shaft and a nut above the bearing. The bottom bearing is held between a similar shoulder on the rotor shaft and the thrust bearing below, so that the weight of the rotating elements (armature and rotor) secures the annular bearing. Grease cups for each of these bearings will be found on the side of the machine.

Centrifugal Type Fan

The propeller type of ventilation fan has been replaced by a fan of centrifugal type, which has greatly increased the air circulation; also instead of drawing the air through the machine



from top to bottom, it is drawn in at top and bottom and exhausted at the sides. This has the advantage of drawing fresh cool air through both motor and generater.

Electrically the machine design has not been changed. The generator is shunt wound and fitted with interpole fields for commutation. The brushes are rocked to a position where the magnetic effect of the armature on the field is such that the current will remain practically constant over the entire working range of voltage, and that is a very wide range too. The interlopers can be shifted, and are so located as to secure sparkless commutation once the brushes are set for proper performance. These adjustments are, of course, made at the factory, and are permanent. THEY SHOULD NEVER BE THEREAFTER ALTERED.

After the Transverter had been introduced, the growth of theatres brought about a demand for increased projection current. The general demand was for 75 amperes, with many asking 100 and a few even as much as 125 amperes, the filling of which demand was arranged for by the manufacturer.

The Transverter today is an unqualifiedly successful machine of the motor generator type. It has stood the test of time, and this department is glad to again give it its indorsement and approval, just as we are glad to give approval and indorsement to any piece of theatre equipment which is of PROVEN WORTH.

Genuine merit is what counts with this department and its editor. Adverse criticism is always an unpleasant, though sometimes a necessary task, and the approval of worthy things a real pleasure.

In the Game

Dabney C. Jones, Projectionist Capitan Theatre, Roswell, New Mexico, writes:

Dear Mr. Richardson: For some time I have been wanting to write a few lines concerning the theatre of which I am Chief Projectionist.

Have been in the game nearly a year, and like the work fine. Our theatre is not very large. Only seats 500.

We have had a lot of trouble with our screen. It has spots all over it which show up badly. It was installed last July. We want your advice concerning it. Mr. Trieb, the Managing Director, has written the manufacturer about it. They want him to send it in to be repaired, but it is up in a way that would require much labor and time to take it down.

What we want to know, is there not some way we can work it over without taking it down?

I am using two Powers 6B projectors. Just got through installing a Martin converter, which is working fine and giving plenty of light. My distance of projection is 131 feet, with a 12 foot picture. We have a photoplayer, which was installed after the theatre had opened. Have one of your handbooks, which has helped me out several times. We take the Moving Picture World and I always look at the Projection Department for something which will help me. Have had trouble with glass in lamphouse port holes. Smoked a piece of clear mica with a match and my troubles are all over. This, I believe is a little trick which may help others.

Thanks for Mica Hint

Backing up on your remarks, on the principle that the last shall be first and the first shall be last, many thanks for the smoked mica hint. It is passed along for others to consider.

As to the blank you sent in, it is none of mine, and I most emphatically do NOT believe in it. That a projectionist should take the best possible care of film he receives—yes. That he should pledge himself to do exchange inspection work free of charge—NO.

As to the screen: No, there is no way you can get a satisfactory job by trying to renew the surface in your theatre—and get the same type of surface, I mean. What I would advise might not suit you at all. If you do try it, do so absolutely on your own responsibility, and NOT because of my advice.

Under the circumstances, were the screen mine I would have a painter there when the show closes at night, with a ladder so constructed that he can reach the screen surface without leaning the ladder against it. I would have him previously examine the surface and determine whether it should be seized with shellac. In fact I think I would take no chances, but would so size it. I would then give a tolerably heavy coat of paint mixed as follows: white lead and white zinc half and half, mixed to a consistency which will "cover" fairly well, with one third boiled linseed oil and two thirds turpentine, adding just enough ultramarine or cobalt blue to give it a slight shade of blue when in the pot.

Keep Theatre Warm

Keep the theatre warm and the paint should be dry enough to allow of a second coat before the show opens next day, though it will be better to wait one day if you think you can get by with the screen in that shape.

Next coat should be one third white lead and two thirds zinc, and one quarter boiled linseed oil and three quarters turpentine, with the same tint of blue. This will be dry enough for a third coat in twelve hours. The third coat should be all white zinc and very nearly all turpentine—just a dash of boiled oil for a binder. Some tint of blue.

Probably three coats will be plenty. If a fourth is needed, give it, but that should be decided before the third coat is put on, because if there is to be a fourth coat the third should have a bit more oil, though not much.

There, friend Jones. That is what I would do, under the circumstances, if the screen and theatre were MINE. You made a mistake in installing a screen in that way. No screen is a permanant institution, insofar as its surface is concerned. They must all be renewed after a time. The surface I have described will give you a better difusion than your present surface, which will be desirable if your theatre is wide and not so desirable if it be a narrow house. The surfaee should be thoroughly scrubbed and re-painted at least once a year. If it were mine I would do it once every six months. A DULL SCREEN SURFACE IS NOT GOOD. It does not pay to have one. The necessary expense of sharpening the screen surface is, in my opinion, far more than justified, and once in six months is about right for most surfaces.

Very likely the Managing Director will not feel inclined to view my advice with favor. Well, it don't cost him one blooming cent, and he can therefore feel perfectly free to—take the screen down and send it to the factory to be resurfaced. That is THE alternative.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up ot date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Duluth Men Do Well

Some time ago I said that inasmuch as Duluth local union, 509, was composed of progressive men who had done what they could to advance themselves in knowledge of their profession, I would watch what, if any effect it might have on conditions in Duluth when it came to making a new contract with the exhibitors.

I also said that if it had no effect there and in some other places I named, I would be obliged to agree that the exhibitor did not appreciate an endeavor of men to fit themselves to give high-class service.

The following letter comes from Local 509:

Brother Richardson: At our last regular meeting it was the wish of the men that you be informed how Local 509 made out with the 1921-1922 wage scale, so I am sending you the facts. Our reason for sending it was the article in the department in which you said you would watch our local.

The scale for 1920-1921 was as follows: In ten and fifteen cent houses, $42.50 for seven hours. For 17 and 25 cent houses, $45.00 for seven hours. For vaudeville houses, and all houses charging more than 25 cents, $47.50 for seven hours. For suburban houses running six or seven nights and not to exceed two matinees, $37.50. All overtime pro rata.

The 1921-1922 scale is forty-five dollars ($45.00) for all houses, seven hours a day. Overtime 92 cents per hour.

Well, Duluth, considering that you have obtained this, and obtained it without a fight, in times when bread lines are long and suffering more or less acute all over the land, certainly you have done well. Just how much the progressiveness of your local, or its members, rather, had to do with the matter, I do not know, but surely and certainly the facts that you have been progressive, and that the exhibitors of Duluth know you have, helped your cause. To deny this would be, it seems to me, equivalent to disputing the fact that water is wet.

I am obliged to you for sending the scale. I would apprcciate a statement from your local as to exactly what you believe the effect of progressiveness was. May be hard to estimate, but surely you have some views on the matter. May I be favored?

Not New

R. O. Hardin, projectionist, Bijou Theatre, Greenville, South Carolina, arises to say:

Have read with considerable interest the discussions in the department regarding signals for change-over. We have a projectionist here in Greenville, named George Bohlen, who has worked out an idea, which to my notion has solved the problem of change-over signal. His play will be effective and will not in any way damage the film.

The instrument, or device is a small affair. It consists of a single cell dry battery, a "buzzer" and a hard steel roller, all of which are attached to a compact base. It is attached as a whole, to the magazine, on the left side, with the roller in position on the back side of the film, between the sprocket and the magazine valve rollers. The electric buzzer is made to sound at the proper time by affixing a strip of contact tape to the edge of the film, which makes electric contact between the roller before named and the magazine valve rollers. The contact strip is cemented on the film before the run.

I have written because I am sure you will be interested in this new idea, which I regard as excellent.

Yes, but, Brother Hardin, that is just it. It is NOT new. If I had time to scarch the department files I could find it described therein as long ago as eight years—or maybe even a year earlier than that.

Also it has been described once or twice thereafter. It works, yes, but was not popular. One objection is that the inspectors will not, as a rule, approve of any make and break contact at the magazines—or approve of any sort of electrical connection with the magazines at all, for that matter.

Sorry, Friend Hardin, but while I thank you sincerely for the good intent in sending it in, those are the facts in the case.

Ready—

EASTMAN FILM CEMENT

Cut where you will, splice with Eastman Film Cement and for all practical purposes the reel's original resistance to strain both in projection and re-wind is restored. The splice is secure against break or buckle.

Eastman-made and Eastman-tested as the presence of this seal on the container testifies:

Eastman Film Cement is the only cement that may be used successfully with either Regular or Safety film. It may be obtained in 1 oz. and 16 oz. bottles, and gallon containers.

EASTMAN KODAK COMPANY

Motion Picture Film Department Rochester, N. Y.

Better Equipment

Conducted by E. T. KEYSER

St. Louis Contemplates Expending Over $12,000,000 for New Picture Theatres

WITH General Prosperity in the wings awaiting his cue to take the spotlight, a building survey of St. Louis indicates there are picture and vaudeville theatres and other buildings for the film industry in contemplation valued at from $12,000,000 to $15,500,000. The majority of these structures will be started when construction costs reach a near-normal basis and general industrial conditions improve.

In the Greater St. Louis region, includinfi East St. Louis, Edwardsville, Granite City, Clayton, Kirkwood and St. Charles, there are other structures under consideration valued at almost $1,000,000.

$2,500,000 *Since October,* 1920

Since October, 1920, picture theatre improvements costing $2,500,000 have been made in St. Louis, including the Missouri, Delmonte, Criterion, New Capitol and Wellston Theatres, while in Greater St. Louis there was such handsome additions as the Grand Theatre, Alton; Erber's Theatre, East St. Louis; New Lincoln, Belleville; Oh Gee, Edwardsville, and the Ozark, Webster Groves, representing an investment of $775,000.

St. Louis, a city of more diversified industries than any in the country, has already shown distinct signs of recovering from the industrial depression.

The development of the Mississippi River as a great inland canal, the Roberts process of converting Illinois soft coal into metalurgical coke, and the "discovery" of St. Louis by the automobile industry, indicates a phenomenal development in the Mound City within the next few years. With hundreds of thousands of new inhabitants the city naturally will need new amusement places, as it is already short of high class picture, vaudeville and dramatic theatres.

The Shubert interests contemplate two new theatres for St. Louis. On a recent visit Lee Shubert announced that he would open a new vaudeville house here next year. If present plans are completed it would cost $1,250,000 and adjoin the Jefferson Hotel, across Locust street from the Shubert-Jefferson Theatre. It is an open secret the Shuberts are considering a $750,000, 3,500-seat theatre for the Grand avenue-Olive street district. The downtown place would seat 4,000 persons.

Recently the Orpheum Circuit management announced that the Mississippi, a 4,000-seat house costing $1,500,000, would be erected on a downtown site already selected. It is stated on good authority that a Junior Orpheum house may grace an ideal corner not far from Grand and Olive street. This house would seat 3,500 and cost $1,000,000 to $1,250,000.

Recently Charles H. Thimmig, owner of the Mid Way Theatre, Grand and Washington avenues, announced plans for a theatre-office-apartment structure costing upwards of $1,250,000 to occupy the Mid Way Theatre site. If plans mature, a picture house with accommodations for 4,000 persons would be operated in Thimmig's structure by a local company affiliated with a leading eastern producer.

For a Million-Dollar House

Marcus Loew many months ago purchased a site at Eighth street and Washington avenue for his State Theatre, to cost not less than $1,000,000 and seat 4,400 persons. Several days ago, on a visit here, Loew stated this building would not start until construction costs come down.

The Famous Players Missouri Corporation plans to go forward with the completion of the Missouri Theatre building, a thirteen-story hotel-apartment structure. Work was stopped shortly after the Missouri opened because of high wages and materials.

Other structures under consideration include, a film exchange building at Beaumont and Olive streets, costing upwards of $500,000 by Isaac Hedges of Washington University, a 2,500-seat house on the south side of Chestnut near Eighteenth street, costing $500,000, Central Union Amusement Company, owners; and John Karzin's new 2,400-seat house near Sixteenth and Market streets, to cost $225,000. Karzin announced his plans several months ago.

The Trocadero, modeled after the famed amusement palace, will be erected on the Delmar Theatre site at Delmar and Euclid avenues if Hector M. E. Pasmezoglu's plans are carried out. It would cost $1,000,000 to $1,200,000. He already owns the Congress, Delmar and Criterion Theatres.

William H. Green recently requested the City Plan Commission to permit a twenty-story film exchange office building on the triangle at Olive, Lindell, Channing and Theresa avenues. He plans to spend $1,000,000.

Koplar to Build Big House

West End houses contemplated include a $100,000 house by Sol and Nat Koplar near Hamilton and Easton avenues, seating 1,600; another house in the same vicinity to be owned by a syndicate headed by George R. Hart of the Hamilton Airdome, to cost $150,000 and seat 2,000; also a house for 1,500 persons costing $100,000 by Sam C. Gossom, president of the Hodiamont Bank, at Bartmer and Hodiamont avenues, and the Aubert Theatre, Aubert and Waston avenues, adjoining the Aubert Airdome. The Aubert Photo Play Company plans to spend $250,000 on this theatre. It would seat 3,000 in a balcony and parquet floor.

It is rumored that Universal may erect a $250,000 first run house in the Grand avenue district. William Sacks, a local banker, represents an eastern picture concern that plans a downtown house to cost upwards of $600,000. Business men in the vicinity of Grand and Meramec street have $100,000 to spend on a theatre there when costs come down. Plans for the Highpointe Theatre, Clayton and Skinner avenues, to cost $100,000, have been announced.

$70,000 *for Improvements*

Recently minority stockholders in the company owning the Hippodrome informed the Circuit Court they had an offer of $12,000 annual rental for that showhouse, which has been dark for several years. The prospective tenant plans to spend $70,000 in improvements.

Construction of the Manchester Theatre, Arco and Manchester avenues, and Sam Hamburg's new film exchange building near Leonard avenue and Olive street, are progressing rapidly. The Manchester will seat 1,700 and cost $100,000. The film structure will represent an investment of about $100,000.

New theatres are also planned for East St. Louis, Clayton, University City, Kirkwood, Edwardsville and Granite City.

MAKE THIS NEW YEAR'S RESOLUTION

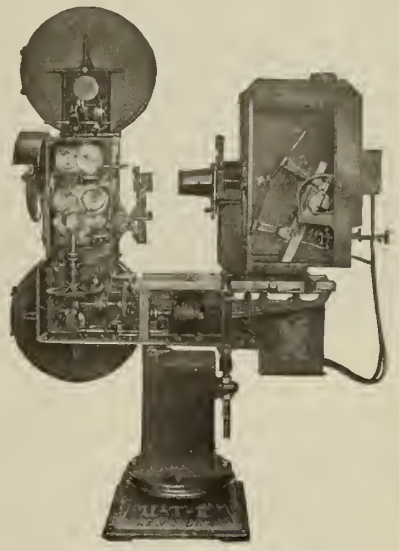
And the Resolution Will Be the Making of YOU

I hereby resolve—

to give my patrons henceforth the best in projection.

to do this easily, economically and with certainty by installing the ultimate in projectors—the *U-T-E* - **Proctor Automatic Projector** and its co-related equipment—the **Hallberg Motor Generator, Hallberg Speed Recorders** and **Indicators** and the **Hallberg Arc Control.**

To write NOW for Bulletin P.W., which will tell me how my projection room troubles can be banished.

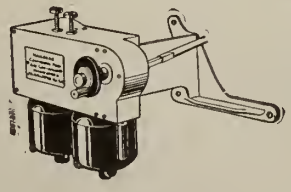


U. T. E.-PROCTOR AUTOMATIC PROJECTOR

HALLBERG FILM SPEED INDICATOR AND RECORDER

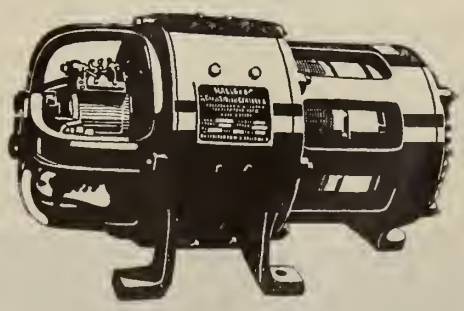
Keeps picture and music in harmony and times the projection

There are no out-of-date relics in the *U-T-E* line. Each item of equipment represents the latest ideas in the science of projection as developed by the world's foremost and most successful projection engineers.



HALLBERG CONTINUOUS FEED ARC CONTROLLER

Ensures a perfect arc under all conditions



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REST ROOM OF BILLINGS' LIBERTY

Wicker furniture, bird cages and a fountain filled with gold fish renders this room uniquely comfortable

Two Simplexes Furnish the Projection of Billing's Fine New Liberty Theatre

THE new Liberty Theatre recently opened in Billings, Montana, is the pride of the city, and contains many features which Jensen and Von Herberg, the owners, consider improvements over those of any of their fine theatres in Seattle, Portland, Tacoma, or Yakima.

The architect of the house was H. Ryan, who plans all of Jensen and Von Herberg houses and who drew the plans for the Blue Mouse, John Hamrick's Seattle theatre.

All in Good Taste

The building is finished in gray brick trimmed with ornamental tile, and the flatness of the facade is artistically relieved by windows cut in the Roman style. A huge marquee extends the full length of the building, and above it is the "Liberty" sign, which operates on a flash system. At either end of the marquee is an announcement sign.

The foyer is broad and extends the entire width of the building. It is decorated with plastic relief work and mirrors. Two ramps lead to the balcony and the cove and retiring rooms.

The auditorium is finished in Louis XVI style. Greek columns in old ivory has relief from panels on the walls, which are decorated in rose tapestry with a medallion at the top of each. Rose and fawn are the predominating colors in the decorative scheme. Carpets and hangings are fawn.

There are two stage curtains, the outer one rose, the inner one fawn. The former drapes, the latter disappears by the barn door effect.

There are 1,535 Heywood-Wakefield opera chairs of mahogany with cherry end standards and with full upholstering in red muleskin. A feature of these chairs is the Marshall No. 9 special spring seat. The loge chairs, 480 of them, are of wicker with gray velour upholstery. The aisle carpets are in tile effect, fawn with a brown line making the squares.

Gay with Wicker

The cove or general rest room, which is just back of the balcony, is gay with wicker furniture upholstered in cretonne and with singing birds. In the center on a carved marble standard a fountain bubbles over green ferns. At one end of this room is the men's smoking room and at the other the women's dressing room. The former is furnished in wicker, the

LIBERTY THEATRE, BILLINGS, MONTANA

Above, a corner of ladies' dressing room. Below, the orchestra, facing screen, and the house as viewed from the front

CLOG DANCING

without a teacher. You can easily learn from "The Clog Dance Book" by Helen Frost of Columbia Univ. Music with each of the 26 dances. Illustrations showing the steps. Cloth bound. Price $2.50 delivered. Catalogue free. A. S. Barnes and Co., 30 Irving Place, New York.

latter in wooden furniture of a mottled burnished gold finish.

A Fountain and Goldfish

The fountain idea is amplified in a nook off one of the ramps. The base is of old Dutch design, and the water trickles over cascades of rocks and ferns into a pool in which goldfish disport themselves. Colored lights showing through the water add to its beauty, and a series of mirrors are so placed as to extend the vista, thus giving the effect of a large waterfall seen at a distance.

The lighting of the entire house is controlled by one master switch in the operating room. Every light is on dimmers, and the house is wired for three different colors so arranged that by blending them almost any color effect may be obtained. The stage is equipped with a special lighting equipment for blending in different stage settings to harmonize with the picture on the screen, the effect being heightened by the black velour border for the screen.

The projection room equipment consists of two Simplexes, an automatic rewind cabinet, W. T. E. Company's special stereopticon and stereopticon spot, W. T. E. arc controls, two double 75 ampere Hertner transverters. A velvet gold fibre screen and an Automaticet machine completes the equipment.

The Western Theatre Equipment Company, of Seattle, furnished all the equipment and the furniture, which William Hartford, the company's installation engineer, installed in the record time of three days.

Ed. Myrick, formerly manager of one of Jensen and Von Herberg's Portland houses, is manager of the Liberty, and he features the fine projection in his advertising.

The projection room is in charge of Bert Jollef, who made a special trip into Seattle to obtain instruction from the Western Theatre Equipment Company in handling the different lighting effects, controls, etc.

Seattle's Four Hundred and Fifty Seat Paramount Uses Two Powers

A HEALTHFUL indication of the attention which projection receives today from the progressive exhibitor is the frequent notice given in this department of the installations of batteries of two or even three projectors in houses where a few years ago, one would have been considered ample.

And these signs of progress are not confined to theatres of large seating capacities. One of the most recent examples of this is furnished by a four hundred and fifty seat house of the Northwest, in which two Power's projectors are features of the projection room.

One of Seattle's handsomest neighborhood theatres is W. F. Code's Paramount Theatre, at Forty-sixth avenue and Meridian street, in the University district. The building is of fireproof construction finished in concrete. Its dimensions are forty by ninety feet, and it seats four hundred and twenty-five.

The interior walls are finished in gray with four scenic panels painted on either side. The draperies are rose colored, and the chairs are of gray wood, upholstered in rose leather.

A Distinctive Lighting Feature

The lighting system is a distinctive feature of the house. All light is distributed in the auditorium from a central dome so sunken into the ceiling that it is impossible for any of its rays to reach the screen, and yet the auditorium is fairly well lighted throughout the showing of the picture. The system of dimmers and colored lights makes it possible to throw the house into any color desired.

The architect was George Purvis, of Seattle, who has also just completed the Dixon Theatre in Ellensburg.

The house boasts a women's rest room and a men's smoking room, which heretofore proprietors of local neighborhood houses seem to have considered unnecessary.

The heating and ventilating system is that regularly installed by the Washington Sheet Metal Works and consists of a hot air furnace and a big fan, which drives the fresh air through the furnace and into the house through grilles just over the exit doors on either side of the stage. The foul air is forced by a slight pressure constantly maintained in the house through grilles in the walls near the floor.

Mr. Code is very proud of his organ, and many of his patrons have voiced their appreciation of it.

Two Power's Projectors

Projection is furnished by two Power's machines, and the screen is a velvet gold fibre. The Western Theatre Equipment Company, of Seattle, sold Mr. Code the screen and the Heywood-Wakefield, chairs.

Mr. Code has long been a well-known figure in motion picture circles in Seattle, having operated the Code Theatre in Nome, Alaska, for the past eight years. He still retains his Nome house, but felt that he needed something to do while spending his winters in Seattle.

He goes to Nome each summer, and in the winter his interests are looked after by his partner, N. H. Clark.

Mr. Code is also associated with Capt. A. A. Lathrop, of Anchorage and Cordova, in buying film for Southeastern Alaska and the interior

Northwestern Notes

Missoula, Mont.—Northwest Theatres Company has sold all its Idaho houses to W. A. Simons, former president of company. This gives Simons control of houses in Wallace, Mullen, Kellogg and Cocur d'Alene. Northwest Theatres Company retains control of Missoula houses, the Liberty and the Empress. E. K. Taylor is manager.

Ellensburg, Wash.—The Isis Theatre, closed for some time, has been re-opened by Ed. Whitesel.

Walla Walla, Wash.—R. W. Cram, former owner of the Arcade, and more recently manager of the Colonial, Seattle, is now manager of the Liberty.

Billings, Mont. — Strand taken over by O'Keefe and Duncan. E. C. O'Keefe will be manager.

PARAMOUNT THEATRE, SEATTLE, WASHINGTON

Exterior and interior views of W. F. Code's four hundred and fifty seat house

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Philadelphia Regent Opened December 21

The opening on December 21 of Pete Magero's new Regent Theatre, a handsome structure, was attended by a large Philadelphia contingent of prominent motion picture men headed by Jules E. Mastbaum, Al Boyd, Frank W. Buhler, Wm. Heenon, Felix M Mendelssohn, Robert Lynch, John Clark, George Dembow, Max Milder, Charles Henchell, Ben Amsterdam and John Bethell.

The Regent has a seating capacity of 1,800 and is built of stone and brick with a main floor of solid concrete. The building is 50 by 200 feet. The interior is finished in Adam style, in old ivory and gold with silk damask hung on the walls. There are two beautiful marble staircases that lead to the balcony where retiring rooms handsomely furnished, are located.

The floors are carpeted with azure blue velvet, furnished by Lit Brothers, and have leather seats furnished by the American Seating Company.

Indirect lighting system and the Typhoon blower ventilating system have been installed. The stage is fully equipped and a large organ will supply the music. A handsome marble booth stands in front of the theatre. The projection room is equipped with two Power's B machines installed by the Motion Picture Equipment Corporation.

Two More Baltimore Houses Simplexized

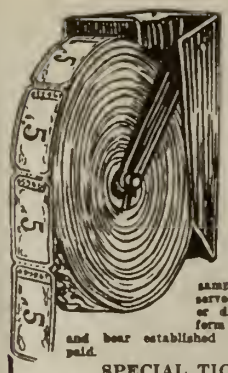
N. C. Haefele & Company, of Baltimore, dealers in Simplex projectors and a complete line of projection equipment, recently removed from 412 East Lexington street to more extensive quarters at 228 North Gay street.

They report the opening of the new 1,200 seat Columbia Theatre, 709 Columbia avenue, Baltimore, of which The Eureka Amusement Company is the owner.

The Columbia projection room measures fifteen by sixteen feet and is equipped with a General Electric motor generator set of seventy ampere capacity, arc controls, Safe-T-First enclosed film cabinet, motor rewinder and two Type "S" Simplex projectors, which are in charge of Harry Schanne, projectionist.

A sixteen foot picture is projected with Snaplite lenses on a Minusa screen, at a distance of one hundred and ten feet.

Haefele and Company also recently equipped the Lyceum Theatre, Sparrows Point, Baltimore, which has a ten by twelve foot projection room. The Lyceum equipment, which is in charge of B. Gregory, projectionist, consists of a General Electric generator set and two Type "S" Simplex projectors which project a twelve foot picture with Snaplite lenses on a Minusa screen at one hundred and ten feet.



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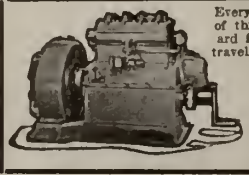

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Changes in Management

CARIO, ILL.—I. W. Rogers has purchased Bijou Theatre.

CASEY, ILL.—Harry F. and George F. Stout, Marshall, have purchased New Lyric Theatre. Charles E. Bowles will be manager.

DECATUR, ILL.—E. L. Harris has purchased Crescent Theatre at 1460 East William street. Will be conducted under management Lloyd Harris.

QUINCY, ILL.—Bijou Theatre will reopen under management of M. H. Potter.

ROCK FALLS, ILL.—A. E. Berlin, Jr., has taken over Lyric Theatre. Also new one under construction.

PERU, IND.—Liberty Theatre will open under management of Dale Loomis.

BELLEVUE, IA.—J. E. Grimm, Dyersville, has purchased Cozy Theatre.

BURLINGTON, IA.—Princess Theatre Company, Clinton, has purchased Garrick Theatre. New owners will remodel and redecorate house.

TOLEDO, IA.—D. R. Inman, Aplington, has purchased Cozy Theatre.

WATERLOO, IA.—C. W. Davis and J. M. Schultz have purchased Plaza Theatre.

NEWTON, KAN.—J. O. Kelly and K. B. Stephanson, both of Pratt, have purchased Liberty Theatre.

NEW ORLEANS, LA.—Berry & Patterson have purchased Laurel Theatre at Laurel and Austerlitz streets.

BIG RAPIDS, MICH.—New theatre will open on Michigan avenue under management of Earl Bender.

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Nov.	1000	New State Theatre	Scranton, Pa.
Nov.	3500	Granada Theatre	San Francisco, Cal.
Nov.	1200	Jackson Theatre	Philadelphia, Pa.
Nov.	1800	Perry Theatre	Erie, Pa.
Nov.	2000	Miller's Capitol Th.	Brooklyn, N. Y.
Nov.	1000	Riant Theatre	Conshohocken, Pa.
Nov.	1200	Oxford Theatre	St. Paul, Minn.
Nov.	1200	Columbia Theatre	Baltimore, Md.
Nov.	1500	Midwood Theatre	Brooklyn, N. Y.
Dec.	1500	State Theatre	Brooklyn, N. Y.
Dec.	2000	Riviera Theatre	Brooklyn, N. Y.
Dec.	2500	Loew's State Theatre	Newark, N. J.
Dec.	2000	Blue Mouse Theatre	Portland, Oregon
Dec.	2800	State Theatre	New Brunswick, N.J.
Dec.	2000	69th Street Theatre	Philadelphia, Pa.
Dec.	1200	Coliseum Theatre	Brooklyn, N. Y.
Dec.	1200	Ronson Theatre	Newark, N. J.

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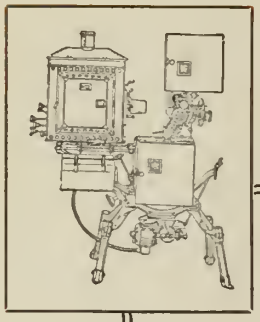

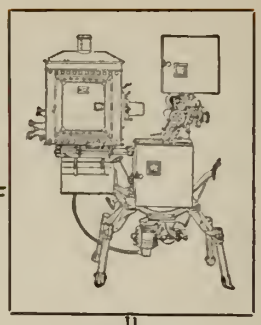

POWER'S SLOGANS 1922

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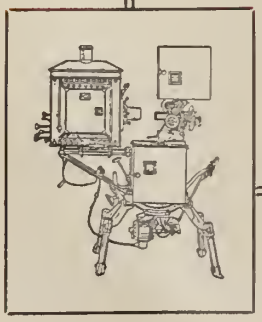

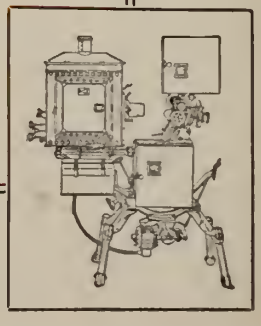

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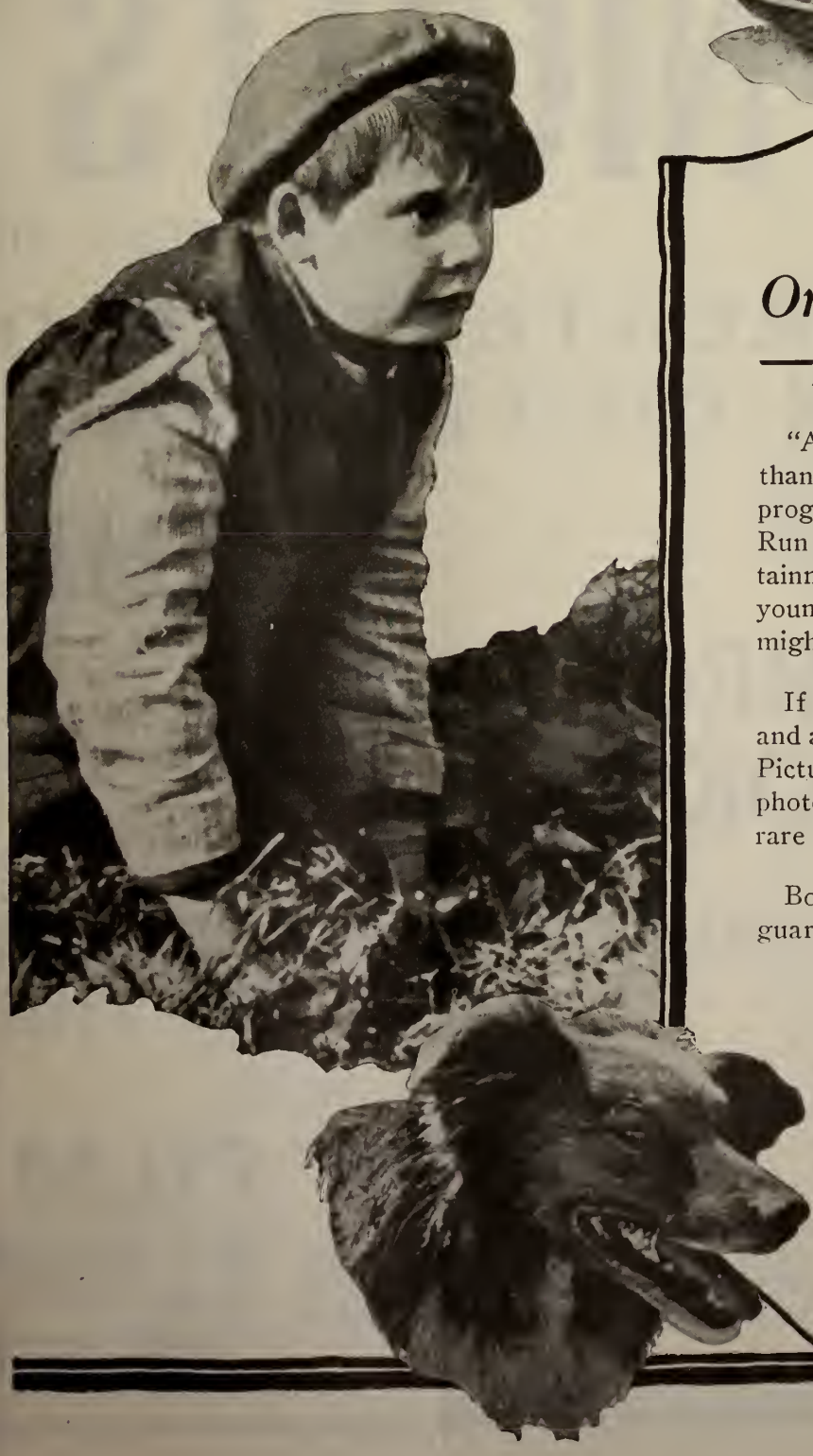
A BEAR A BOY and A DOG



Only Two Reels But —My! How It Pulls

"A Bear, a Boy and a Dog" is more than a filler-in; it's one of the strongest program pictures released this season. Run with a feature, it provides entertainment of a wholesome character for youngsters and grown-ups and yields a mighty good return at the box-office.

If you haven't seen "A Bear, a Boy and a Dog" arrange for a screening now. Pictures that combine such excellent photography with real entertainment are rare indeed.

Book this one to make that show a guaranteed, sure-fire success.

SALES-SERVICE EXPLOITATION
Wid GUNNING INC
CO-OPERATION

L. CASE

SCREEN

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"TEN NIGHTS

IN EIGHT STU

IS THE GREATEST ROAD
MOTION PICTURE BUSI

THE

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BROKEN AT

NOW AVAILABLE FOR BOOKINGS
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W. E. SHALLEN
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NEW YORK

Attraction—A Splendid

cellent Construction!"

Newspaper critics in every town in which the picture played all unite in its praise.

SHOULD PROVE BIG BOX OFFICE PICTURE

"An excellent picture from every angle. Well acted, well directed, and given a good production. 'Stardust' should prove a big box-office attraction. Miss Hampton again proves that she is capable of really good screen work.

"Adapted from Fannie Hurst's novel of the same name, this Hope Hampton-First National production offers pictorial entertainment of the highest class.

"It was written with fine understanding and Miss Hampton imbues the character of Lily with a sympathetic appeal that is free from mawkish sentimentality or obtrusiveness. Certain liberties have been taken with Fannie Hurst's story, but these make for a clearer understanding of the plot and reduce the number of characters involved to the minimum. The characters are all well drawn.

"Hobart Henley's direction is well nigh faultless and he has made the most of his artistes and the possibilities of every scene. There is a rich vein of humor and sentiment running through the story, but the sentiment is never stressed for effect."—*Exhibitors' Herald.*

IT WILL ENJOY GREAT SUCCESS

"The popular angle of sympathy has been so well pointed in 'Stardust' that the picture will undoubtedly enjoy great success. A serious theme, developed seriously on the whole but relieved by touches of the most welcome sort of humor, the production relies for its appeal on the situation of a young girl's struggle for self-expression. The subject of parental tyranny and its detrimental effect on the development of children has had enough agitation recently to awaken an interest whenever it comes up.

"There is a keen human interest and a smooth construction that will insure its hearty acceptance. Hope Hampton has a role which calls for real acting in its demand for self-expression, an impassive exterior which is only a cloak for a truly emotional nature and her personality is a great factor in establishing this desired impression. The small town types offer an interesting study and delightful humor. James Rennie is attractive in a romantic leading role."—*Moving Picture World.*

A First National Attraction

"STARDUST"

Suggested by Fannie Hurst's Famous Story

There'll be a Franchise everywhere

A tale more thrilling ne'er was told
Than this wild tale—where the tramp-ship rolls
Inthe icy spume that whips her bows,
And the bull whale flumes to the look-out's roar
Of "There she blows."

A Whaling Big Picture!

with thrills and wild adventure on the seven seas — with love, romance and heart interest.

Hobart Bosworth Productions, Inc., presents

HOBART BOSWORTH

in the kind of a tale in which he is liked best

"THE SEA LION"

By Emilie Johnson

Scenario by Joseph Franklin Poland;
Directed by Roland V. Lee;
Photographed by J. O. Taylor

Distributed by
Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES

Released on the Open Market: Available to All Exhibitors

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JANUARY 14
1 9 2 2

Co-operation Has Been Achieved

TO the Theatre Owners' Chamber of Commerce of New York and the F. I. L. M. Club of the same city we extend the hearty hand of congratulation. They, each and severally, have committed themselves to a program of sane, sound business in their mutual dealings, and the agreement which provides for the arbitration of all differences is now in effect. The board of six voting members, three from each organization, and a chairman, who is without a vote, save in the event of a tie, has set an example for the entire industry, and the example, we are informed, is to be followed wherever organizations are functioning in the business centers.

The arbitration board already has begun its work, sitting as a business tribunal and dispatching business with celerity and satisfaction to all concerned. One of the first problems with which it had to deal involved a sum approximating $8,000, and the matter was settled to the entire comfort of of the exhibitor and the exchange manager in something like fifteen minutes. Other cases of similar importance but of different financial size were gone through with and adjusted fairly, calmly, with no fireworks, no bitterness, no unseemly personalities and no accusations of bad faith from either side.

So important is this agreement that we reproduce it in full in this issue for the information and consideration of all the industry.

We are advised that the document was jointly drawn by the exhibitor organization's representatives, led by William Brandt, president of the Chamber, and the F. I. L. M. Club members headed by I. E. Chadwick, their president. Concerning its several provisions, time will demonstrate their practical value, and if any of the clauses prove unworkable it is to be assumed that they will be changed in the interest of fair play.

The great and important principle of co-operation has been established. For many months this publication has been urging practical business cooperation along the very lines followed by this agreement. We felt that the best interests of the exhibitors would thus be served and that trials by uproar and propaganda and oratory would profit the exhibitor least of all and work harm to the industry as a whole.

To have this confidence justified so early is a source of profound satisfaction to us and to all others who have the best interests of the exhibitor and all the industry at heart. William Brandt and his able associates have worked on facts, while other less wise leaders have gone in for the picturesque and the sensational. Mr. Chadwick and his associates have met their problems face to face and the result is the greatest step toward stabilizing our business that has been taken in ten years.

No fancy salaried attorneys, no politics, no red fire, no class hatreds and no misrepresentations found place in the deliberations. Those concerned, acting as grown men, men of business, men of affairs, and realizing their opportunity for service to themselves and their brethren, sat down, talked the problems over, drew their agreement, discussed it, revised it and signed it. After it was signed it was put into effect and the result is bright with promise for all save the hoorah hobgoblins who will be disappointed in not being able to claim credit for this really notable achievement.

Although dated in the final week of the old year, the agreement practically begins a new year. It is in effect for six months and even if changes are made later and a new agreement drawn to cover new conditions, the great big get-together step has been taken. We regard this as a real start for the new year, and the industry, all of the industry, should be glad.

Arthur James

Rupert Hughes Sits Up with the Critics

Holds Their Pulse, Notes Fever and Diagnoses Their Unhappy Malady— Incidentally the Movies Do Move

(That which follows is a talk by Rupert Hughes at a luncheon given by Samuel Goldwyn in Keen's Chop House, Friday, December 30, 1921, on "The Critics of the Motion Picture." It is in our opinion the finest analysis, or shall we say vivisection, of the critics that has been made. We commend it to the entire industry.—Editor's Note.)

THE best definition of a gentleman that I have ever seen was Beerbohm Tree's statement that "a gentleman is a man who doesn't care whether he is a gentleman or not." And I think that this is true of a true artist since he is so much interested in expressing what is in his heart that he doesn't care whether he is an artist or not.

The moving pictures should not be frightened or humiliated or bullied by those critics who say that the moving pictures are not an art. One fanatic recently wrote a ferocious attack in which he made the final announcement that the moving pictures are an industry and not an art, and that the censorship could do them no harm as they had nothing important or artistic to deliver. Even if he had known the difference or had been qualified to decide just what an art is, what difference does it make whether you call moving pictures an art, an industry, an amusement, a merchandise? The main thing is that they fascinate almost everybody. Their first duty is to make their own rules, to be moving pictures, to be pictures and to move.

There are two schools of critics: one that thinks a thing is a great art because it appeals to very few people; another that art is greatest when it comes from the great common people. So some musical critics admire only the new and eccentric and some admire the folk-songs.

What differences does it all make? When Shakespeare was writing his plays there were numberless critics who bewailed the fact that the English drama was limited in merit and that there were no first class English poets. There were plenty of people who said that Shakespeare was only a commercial manager who appealed to the low-brow public. An English critic has recently declared that "Romeo and Juliette" is pure movie stuff. "Hamlet" is also a blood-curdling melodrama and many of Shakespeare's comedies are pure Pollyanna stuff. This does not prove that Shakespeare was an artist; it proves that melodrama and pink romance are as good art as anything else.

Doing Big Things

Three centuries from now a certain kind of critic will be roasting the life out of the moving picture producers of his time and referring to today as the golden age of motion pictures when people devoted themselves to high art of principles and wrote the great successes of the screen.

I think that the motion pictures are doing marvellous things; that there are great geniuses at work producing, writing and acting magnificent pictures.

I think that Tom Mix is a heroic figure. Cowboy exploits in which he rides a horse down the side of a mountain or dashes across the desert contain epic qualities as glorious as the adventures of Homer's heroes or the heroes of the picaresque novels that literary critics praise so highly. They also contain landscape art of the noblest beauty.

Critics Late As Usual

The tide is about to turn and is already turning. A number of critics who a few years ago used the name of Charlie Chaplin as a by-word of contempt are now speaking of him with reverence as the greatest artist of his time. It is amusing to realize that these critics do not realize that the great public found out Chaplin's genius for itself years ago without being told. Charlie Chaplin is no greater artist now than he was then. *The critics are simply too late as usual.* There are other artists on the screen who will one day be similarly greeted by high-brow critics as classics and as great personalities, whom the public has been for years flocking to enjoy.

I predict that in a few years there will be critics thinking themselves the most artistic of the artistic who will make fun of novels and plays and poems and essays and sculptures and paintings as cheap and clumsy devices in comparison with the magnificent charms of the motion picture.

What Critics Will Criticize

They will laugh at the sculptor who pounds away at a block of marble trying to chop out a beautiful image; and they will point to the motion picture director who can select from thousands of beautiful women and reveal them in motion; posing them and lighting them at his divine pleasure; grouping them in friezes and giving them all the magic of life.

There will be critics who will laugh at the novelist who ransacks his thesaurus and his dictionary hunting for unusual adjectives, which anybody can find who will look for them, and pitifully trying to express with stupid words the beauty of a youthful face; the pity of a lip that trembles with grief; the ache in a heavy heart; when the moving picture geniuses can make all of these emotions live and breathe with a vividness that brings forth real tears, real laughter and real sobs and present them to the public with a vividness that cannot be resisted.

These critics will laugh at the poor little author-dramatist who makes a few actors parrot the same lines night after night in the same narrow quarters, with the same cheap make-shifts of scenery.

Critics Wrong Again

Of course these critics will be wrong and cruel and futile; but they will be no wronger, no crueler and no more futile than these peculiar persons who despise the moving picture and despise it because they do not understand what the moving pictures are really trying to do and really succeeding in doing.

The moving picture of today is at its best not only great drama and fiction and landscape art but also living sculpture, living painting, psychology of the most searching importance, philosophy, history of manners, everything in fact that any other art is, and some things that no other art can be.

When I praise the motion picture as an art or whatever you want to call it, I do not mean that all pictures are good, or that I like all of them. I hate lots of them and lots of them bore me to death. But that may be my fault, not theirs.

Nobody is expected to like every line in "Hamlet," every line in "Paradise Lost" or in "Vanity Fair," and nobody should be expected to like every moment of every moving picture. But I maintain that if a six-reel picture contains one great moment, one flash of extraordinary beauty or emotion, that picture is thereby a great work of art. I maintain that Wild West pictures are of the epic school; that the pictures of the underworld have great traditional authority; that pictures of young love with their kissing fade-outs have the very highest right to exist.

I wonder what some of these critics of today would say of Shakespeare and his "As You Like It" or his "Twelfth Night." They have all the qualities of the so much despised cheerful happy-ending school of fiction and film.

and Tells Our Case Better Than Before

We All of Us of the Movies Will Read, Remember and in Turn Tell Others of it

Many of the critics do not do the motion picture justice because they do not really know what motion pictures are all about. These critics may know something about novels and essays and poetry, but they may know nothing of the film. The man who has no acquaintance with sculpture or with music or with painting has little value as a critic.

One great trouble with the motion pictures is that they are being harassed and bullied by any number of critics whose advice it would be futile to follow and whose ignorance is as profound as their own contempt.

They say frankly that they don't like them and don't go to them. But that proves only their own narrowness.

Above all things the motion picture people should not be scared to death or driven out of their senses by the use of this terrible word "art." Nobody knows what art is. No two people agree on the definition. What difference does it make?

Among those who admit the right of the pictures to exist as an art, there are the usual differences of opinion.

In the matter of titles there is great debate. Some people think that a picture is the better the fewer its titles. This school reminds me of the school of critics that believes in "absolute music" and finds something divinely superior in the symphony to a great opera because the grand opera has scenery and words, acting, calcium lights and a lot of things that do not belong to music.

The only answer to these people is to say that if their advice were followed the masterpieces of Wagner and the other great opera composers would never exist. The soliloquy in "Hamlet" could easily be cut out and never missed. The soliloquy is considered nowadays bad dramatic art, but the world would be much the poorer if Shakespeare had been scared off.

A title is of value only when it is of value. This is also true of any scene in any picture. Theoretically, nothing should appear in any picture that has no value. There are things that titles can get across which cannot be otherwise given to the public. To ban the titles altogether would be to deny the motion picture all comment on character, all philosophy, all delicious terms, all dialogue and dialect and all the beauty that words alone can convey. I believe in cutting titles down to the minimum; but I believe also in cutting pictures down to the minimum.

My main feeling is, in short, that we movie people should not be afraid of what people will say of our work. We should not allow a word or a theory to drive us into anything or away from anything without some strong inner reason. Most of all, we should not be afraid of popularity and of financial success. Success is like posterity brought within our immediate vicinity. *To have pleased millions of people with comedy, pathos or a well-constructed story is to have done a glorious thing.* You can call it art, merchandise, trash or wooden nutmegs, but you cannot rob it of its noble mission—to cast light into dark places.

Roach Pays Brunet Annual Visit; Says Studio Resources Utilized to Limit to Keep Pace with Pathe Distribution

HIGHLY encouraging reports of picture production activity arrive from the Pacific Coast with Hal Roach, who is in New York on his annual visit to Paul Brunet. Accompanying Mr. Roach are Mrs. Roach, Harold Lloyd, and Mildred Davis and her mother. The visit will be a brief one, Mr. Roach said, owing to pressure of work involved in keeping pace with Pathe distribution. Lloyd and Hal Roach comedies and the new Ruth Roland serial are calling upon all the resources of the Hal Roach Studios, although they have been much expanded during the last year and supplied throughout with the latest and best equipment and accessories.

"While in some instances," said Mr. Roach, "some remaining signs of over-production may be apparent, nothing of the kind affects us. On the contrary, we are, and have been constantly, kept on the jump in order not to be caught lagging behind our schedule. The degree of public favor extended to all of our productions never was greater than at the present time. I can't conceive of any better augury for the new year, either regarding pictures or general business."

Mr. Roach's expectations of the new Ruth Roland serial, at present called "The Timber Queen," bear out Pathe home office impressions gained from projections of the first three episodes. He believes it will prove to be the finest and most appealing picture in this form ever distributed by "the house of serials," that is to say, Pathe.

Harold Lloyd's trip, and the days spent in New York, afford him little relaxation from the star's responsibilities in connection with the Lloyd comedy that is to follow "A Sailor Made Man." The new production, now under way, shows a sharp departure from elements which have given its immediate predecessor such prompt and generous public acceptance.

As the Roach party left the Culver City studios, the one hundred and fourth comedy featuring Harry "Snub" Pollard was in production. Harold Lloyd's old partner in one-reel comedies which insistent exhibitor demands have caused Pathe to re-issue with results quite transcending anticipations, is reported to have started on his second "century" filled to the brim with "pep."

The only members of the Hal Roach visiting party who apparently have not brought their picture studio activities with them are Mrs. Roach, Mildred Davis and her mother.

Bill of Particulars in Smith-Chadwick Suit

A bill of particulars secured on an order of the court by Isaac E. Chadwick has been filed in the New York County Clerks' Office by Guy Croswell Smith. Suit has been brought in the New York Supreme Court by Smith against Chadwick for alleged damages sustained by Smith in a transaction concerning the production of the motion picture "The Chastened Woman." Smith alleged Chadwick, as vice-president of the Rialto de Luxe Productions contracted to assign to him the exclusive right to exploit and distribute the production for a period of five years. Smith charges that the rights to the picture were not owned by the Rialto concern at the time the deal was made.

Proctor-Stoll Suit to Go Before a Trial Jury

The Appellate Division of the Supreme Court has handed down a decision sustaining a decision of Justice Vernon M. Davis of the New York Supreme Court, which denied the motion of Ralph O. Proctor, that certain chapters of the answer of the Stoll Film Corporation of America to his suit for breach of contract be stricken out, and that the court decide the action on the briefs of both sides to the controversy. This means that Proctor will now have to go to the trial of his suit before a jury, which will decide the contentions on their merits and evidence adduced.

Censorship, Alleged Bribes and Attempt to Bar Minister Cause Excitement as Legislature Opens

MOTION picture censorship, alleged attempts at bribes and an effort to bar the Rev. O. R. Miller of Albany, of the New York Civic League, who has fought for censorship in this state for years, were outstanding features at the opening on January 4 of the New York State Legislature. A spade was called a spade. Senator James J. Walker, who fought tooth and nail in the fight to prevent censorship last spring, came out today and asked first whether or not Clayton R. Lusk, Republican leader of the Senate, had ever been offered the sum of $100.000 if he would reverse his stand on censorship, and secondly, that the Rev. Miller be barred from the legislative chambers.

The whole thing got under way within thirty minutes after the session had opened. Senator Walker started by saying that the Rev. Miller was marked today in the records of the Senate as a liar and a bad sport. He said that the Rev. Miller had not had a congregation since 1905. Reading then from a copy of the Reform Bulletin, of which Mr. Miller is one of the editors, Senator Walker said:

Miller's Article

"The underworld elements of the state are making frantic efforts to drive Clayton R. Lusk out of public life. He introduced a moving picture censorship bill and pushed it through the Senate, notwithstanding all the tremendous influence and money of the movie men against it. Senator Lusk has been most bitterly opposed by all the wet newspapers and the moving picture men. The movie men were unable to buy him although they apparently bought everything else in sight. Undoubtedly Senator Lusk could have sold out to the movie men for $100,000 or more, not to have pushed this movie censorship bill through the Senate. He knew this as well as anyone, but he is not for sale."

Calling upon Senator Lusk to tell his associates whether or not he had ever received any offer from the motion picture interests of $100,000 or more, for which he would relax his efforts, Senator Walker declared that he hoped that there would be found some method that would for all time silence what he termed as charlatans and fakirs and who came dressed up in God's livery to prey upon men.

Senator Lusk's Reply

To this Senator Lusk replied:

"I was never asked to conduct myself in other way than I did, and whether I could have got $100,000 or any other amount of money, I do not know. It is not necessary for me to state here that no one ever offered me anything to influence my vote on censorship, because if they had, you would have known it at the time."

Senator Walker called upon the sergeant-at-arms to remove the Rev. Miller from the floor and to deny him the privilege of the floor at future sessions. It was finally agreed to let the matter rest for the time being.

That session was the first time that any mention of any bribe in connection with the passage of the censorship bill last spring, was ever made. Whether or not Mr. Miller will be called to the Senate chamber and asked to explain his editorial and the slur upon the motion picture interests, will be determined later on. There is no one in the Senate who believes that any attempt was made at any time during the session to influence by money either Senator Lusk or anyone else, in taking a different attitude on the censorship bill.

PROMINENT IN METRO SALES FORCE

Who were in New York to witness "Peacock Alley" and "Turn to the Right." Seated: Robert Lynch, of Philadelphia Exchange; E. M. Saunders, general sales manager; T. J. Connors, his assistant, and E. A. Golden, district manager, Boston. Standing are District Managers W. C. Bachmeyer, of Cincinnati, C. E. Kessnich, of Atlanta, H. Lusty, of Los Angeles, and S. A. Shirley, of Chicago

The Daddy of Them All

Wanette, Okla.,
Dec. 27, 1921

Arthur James, Editor Moving Picture World:

Do Moving Picture World ads produce results? They don't do anything else!

Last week I had a forlorn little ad stuck over in the classified section, yet it was seen and read by many, judging from the answers I have received. The ad in question was an application for a position as theatre manager or for a theatre to lease with purchase privilege.

Do Moving Picture World ads produce results? Obviously they do! World subscribers have a world of confidence in World advertisers!

Therefore, there can be only one verdict regarding trade publications—the Moving Picture World is the daddy of them all!

With all good wishes, I remain

Cordially yours,

L. E. BREWER.

New York Capitol to Show "His Nibs"

Sam Rothapfel, of the New York Capitol Theatre, this week closed a deal with Alexander Beyfuss, president of Excetpion Pictures Corporation, whereby the Charles (Chic) Sale special production, "His Nibs," will be shown at that house in the very near future. L. L. Hiller, president of "His Nibs" Syndicate, Inc., which is distributing the feature, co-operated with Mr. Beyfuss in closing the deal.

In selecting "His Nibs" for a showing at the world's largest picture theatre Managing Director Rothapfel has paid a distinct honor to the art of Chic Sale. The Capitol showing will mark the world premiere of the picture.

Prejudices and Customs of Old World Make U. S. Best Locale for Producing

By W. STEPHEN BUSH

Rome, Italy, Dec. 9.

A SCRUTINY of film productions on this side of the water and a comparison with American pictures has long been needed. Such a survey and comparison has a very definite practical value. We have been hearing much of late concerning the coming competition of foreign films with our own product, and considerable attention has been given to a plan of producing in European countries for the American market. It has been pointed out that the cost of production in Europe is lower than it ever was, and easily from ten to twenty times lower than in the States.

It has been claimed that with an American director, with an American cast and with an American play, pictures may be made in Europe with which the American made production can be undersold. In theory, and far away—say, at a prolonged luncheon on Broadway — the scheme sounds plausible enough. The difficulties begin to appear when you start to translate your theories into action on this side of the water. Everywhere you run up against deeply rooted prejudices and practices in European studios. It is next to impossible to build a bridge of international understanding. You may have your American director and even your American cast all ready to set up their tents either in England or France or Italy or Germany, but you cannot create the American atmosphere, you cannot transplant American conceptions and American traditions into the unresponsive soil of the Old World.

Made Best at Home

An American scenario does not work well anywhere outside the U. S. A. A thousand trifles betray the alien atmosphere and displease the American audience. The American picture is made best on American soil. The reasons for all this go rather deep and I only wish that our high-beat critics of the motion picture would come over here and study conditions as they exist on this side of the water.

Perhaps we are a good distance away from the millennium of the screen, but I will say we are appreciably closer to it than the producers of Europe. The magazine writers and amateur philosophers, who speak unkindly of our pictures and even more unkindly of our audiences, may not know that American pictures supply a new and better standard of art and ethics to Europe, and if given the proper range and sweep will make for better taste and cleaner and more wholesome ways of living.

The Morbid Note

A morbid note pervades the average film here. Among the many pictures I have seen in Northern Italy and in Rome, there was just one which might have passed muster on our screen, a short comedy called "The Lost Woman," the sort of picture of which we have an abundant supply at home and which it would be folly to import. I only mention the picture here because it has a lighter touch and a bit of subtelty which as a rule are not found on European screens.

In the dramatic productions the plot, the "motif," the characterization, and the atmosphere are unhealthy and unnatural. Humor, either in what we call "comedy relief," or humor for its own sake, are really unknown. Melancholia of various grades and types and often degeneracy saturates their film plays from beginning to end. The silly optimism of Pollyanna has here found its counterpart in the silliest sort of pessimism. Everybody in the dramatic films is profoundly—one might say aggressively and provokingly —unhappy.

Weak Acting and Horror

The actors and actresses do nothing but pose from one scene into another, and hard, heavy breathing passes for emotional acting. There is so much needless cruelty shown, so much gratuitous horror. Crime, crime, crime and human depravity wind their shiny trails across these screens. Even the men who aim at the higher things are under strange spells and delusions—they seek what we would consider the horrible and repellant things of life, delving into sewers and exploring the hideous sides of human nature. Their characters look and act as if they had been picked out of sanitariums and penal institutions.

Let me cite a few instances. Thus, in a recent release, in which that able artist, Franasca Bertini, is featured and which is called "The Last Dream," the two principal characters commit suicide within a few feet of each other. In another picture bearing the title, "The Critical Age," one man commits suicide, another man goes blind and the rest of the cast have nothing to live for when the last title is flashed on the screen. Another popular film based on a recent stage success ends with the suicide of the only fairly decent person in the play, while the wanton and the villain marry each other in the last act. A sickly, fetid atmosphere envelops film productions in Italy, or at least a great deal of it.

Open Worship of the Male

Another feature in all European films which is decidedly offensive to American tastes is the open worship of the male of the species. And the male of the day, let it be remembered, does not always remind one of those glorious statues of Apollo and Antinous one finds in the Vatican Museum. If there is any Italian hero who can graduate into even the second class of our matinee idols, he is being kept under cover. Nevertheless, woman here accepts the lowly part assigned to her on the screen with meekness and humility.

Americans who go to see motion pictures may be too optimistic, they may exhibit an undue fondness for the lighter vein, they may reject the unhappy ending, their wayward taste may even incline toward the melodramatic, but their notions and feelings are sound and wholesome indeed compared to European or at least Continental audiences.

It has been said that Italy furnishes marvelous historic and scenic backgrounds, and that judiciously used this advantage is very important, other things being equal. True, there can be no doubt about the glorious historic and scenic backgrounds of this country. Indeed, no one is more thoroughly aware of the fact than the Italian producers and directors. They play it "for all it is worth." The finest backgrounds, however, can after all be never more than an incident. The faults of plot and acting are never cured by charming scenery or historic monuments or beautiful churches. I think our directors made some such discovery long before the war.

Failure of Censorship

And what about censorship How can all these films exist under censorship? Evidently our friends the censors will suggest censorship for Italy. They are late. Censorship flourishes in Italy. They have two varieties of censorship here—a preventive and a repressive censorship. The producer really has to consult the censors before he starts on his picture. He must get a censorial opinion on the subject he desires to film, and if the censors do not think the subject is filmable from an ethical point of view, he has to look around for another subject.

In other words, there is a censorship of scenario, such as one advocate of national censorship proposed some years ago. If the censors approve of the subject the producer may go ahead and when he is through he must show the finished picture to the censors, who then get busy with their scissors. The censors, when their attention is called to the morbid and criminal films, say they never sit in judgment on mere matters of taste—— And there you have the complete failure of all kinds of legalized censorship in a nutshell. At best, [illegible]

coming New York State convention of exhibitors

Editor Boynton, or The Curse of An Aching Heart

WE appreciate the hearty words of praise from the emotional lips of Mr. Boynton, of the Trade Review. If we were of the other of the two well known sexes we would hesitate to meet him for fear he might want to give us a kiss.

We have a native modesty which makes us decline his appointment as a tutor for his primary editorial development. We realize that the job is one for a corps of journalists who are also good bone specialists. We couldn't make an editor out of Boynton any more than he could make a lawyer out of us. We're not half smart enough to be a lawyer. But we want to be helpful, especially to those who need it most, so we'll draw out of the drawer of experience a few homespun things for Boynton to paste in his hat—provided there is room.

Be no man's office boy either to gain circulation or to secure advertising.

Don't wait until starvation stares you in the box office before deciding that honesty is the best editorial equipment.

Don't put on a lion's skin unless you are prepared to fight a lion's battles.

Don't figure that the moving picture business is ripe to be plucked by outsiders who know nothing about it and who care less. Remember that the only worthwhile editorial success comes from square, unselfish service, backed up with the courage to tell the truth as you see it without dictation from any man.

Don't write funny stories when the Lord never builded you for a comedian.

Don't charge advertising rates to print the other side of a controversy even if you need the money.

Don't try to straddle issues. There's only one editor in the field who can do it and he's had years of experience and was born to the role. His name is Bill.

And above all don't let the green chemical of jealousy corrode your editorial pen.

Be of stout heart. If the moving picture industry does not respond to you remember there are many other attractive fields. A man of your physique, for instance, would make an excellent brick layer.

ARTHUR JAMES.

District Managers ...
H. Lusty, of Los Angeles,

F. I. L. M. Club and Exhibitor Body Sign Amended Agreement to Hold Six Months

MOVING PICTURE WORLD herewith presents the amended text of the agreement between the New York City F. I. L. M. Club and the Theatre Owners' Chamber of Commerce:

It is mutually agreed between the F. I. L. M. Club of the City of New York and the Theatre Owners' Chamber of Commerce of the City of New York, that a Joint Arbitration Board shall be created to hear and determine disputes between exchanges, members of the F. I. L. M. Club of the City of New York, and exhibitors in the Metropolitan District; that is, Greater New York, Long Island, Northern New Jersey, Western Connecticut and that part of the State of New York served by New York exchanges.

The Joint Arbitration Board shall be composed of seven; three members and a chairman appointed by the F. I. L. M. Club of the City of New York and three members appointed by the Theatre Owners' Chamber of Commerce. The chairman, however, shall have no vote except in case of a tie. But any case decided after such vote by such chairman, shall, *ipso facto,* be submitted to the Appeal Board hereinafter described.

Rules of Board

The following rules and principles shall govern the Joint Arbitration Board:

The right of the home office or office of the exchange to reject any application for a contract, or a contract, within fourteen days, shall not be abridged or denied.

The terms of a written contract shall be binding on all parties as to protection and as to price, but oral evidence may be introduced and considered by the committee in all cases where the committee finds that oral evidence is necessary to explain the terms of the contract, but not to change the price of protection, except in case of fraud or duress, and except that the Board of Arbitration may accept the principle that the clause with respect to protection specified in a contract may be deemed to cover any new theatre erected after the date of the contract and which is situated at a distance not further than is the distance of any theatre listed in the protection clause.

Any involuntary breach of a contract with respect to one picture in a contract for several pictures, shall not be deemed to constitute a breach of the entire contract.

Breaches of Contract

The Board of Arbitration shall not deem it a breach of contract for an exchange to fail to deliver a motion picture to any exhibitor in the event said exhibitor has failed to comply with the demand of an exchange made pursuant to the terms of its contract, and to the rule of the F. I. L. M. Club of the City of New York, for additional security not exceeding the sum of $250 to insure the safe return of its film. The F. I. L. M. Club of the City of New York agrees, however, that the enforcement of this provision shall only follow a judgment of the Joint Arbitration Board, rendered after a hearing of the parties or after a default by one of the parties.

It is agreed that the F. I. L. M. Club of the City of New York, on behalf of its members, and the Theatre Owners' Chamber of Commerce, on behalf of its members, guarantees that the decisions of the Joint Arbitration Board shall be carried out, but that an appeal allowed to the Board of Appeals under the rule hereinbefore specified, or allowed by the action of the Joint Arbitration Board, shall act as a stay in any case determined.

Exhibitor to Have Copy

The Board of Arbitration shall deem existing contracts and unpaid accounts binding upon the new owners, assignees of lease or purchasers of stock in a new corporation, operating a theatre, but shall not be binding upon the new owner of a theatre where such sale, assignment of lease or transfer of stock has not been made by the former operator of the theatre.

That the exchange shall leave an exact copy of the application with the exhibitor at the time it is signed.

When an application for film service is rejected in part or as to several of the pictures by the exchange, the exhibitor may at his option accept or reject the balance on such individual application.

Any application for film service which authorizes the exchange, or its officers as the attorney in fact or for an exhibitor, to separate the individual portions of his application into as many applications as there are pictures, shall be deemed, for the purpose of this cause, not to be a single application. This reservation is necessary, owing to the clause contained in the contract of Famous-Players Lasky Corporation, to which specific attention of all exhibitors is drawn.

Six in Board of Appeals

There shall be created a Board of Appearls of six; three of the members to represent the F. I. L. M. Club of the City of New York, and three of the members of which shall represent the Theatre Owners' Chamber of Commerce. The Board of Appeals shall hear and determine all appeals submitted to it by the Joint Arbitration Board, or because the original hearing before said board was determined after a tie vote. The principles herein set forth for the guidance of the Joint Arbitration Board, shall be binding upon the Board of Appeals, and its decisions shall be made by a majority vote. In the event no majority vote is obtainable, the Board of Appeals shall have authority to nominate a disinterested umpire.

This agreement shall be binding upon all parties for a period of six months from the date hereof, subject to renewal from time to time as the parties hereto agree. The principles and rules herein recited shall be subject to amendment or addition or elimination when all parties to this agreement, after a hearing, determine to accept any suggested change, and such suggested change be ratified by the respective organizations, signatory hereto.

In witness whereof, this agreement has been signed and sealed in triplicate, this 27th day of December, 1921.

Attest:

F. I. L. M. CLUB OF NEW YORK,
By I. E. Chadwick,
President.

Henry Seigel,
Secretary.

THEATRE OWNERS' CHAMBER OF COMMERCE,
By William Brandt,
President.

Attest:
S. A. Moross,
Secretary.

ROY S. SMITH

Executive Manager, Albany Chamber of Commerce, who is cooperating with the Albany Managers' Association in perfecting details of the coming New York State convention of exhibitors

Melford Discusses Alluring Titles; to Use "The Cat That Walked Alone"

SPEAKING of the title that carries a lure, how's this 'The Cat that Walked Alone'?" said Director George Melford, who paid New York a short visit over the holidays. "This is the title of one of Sidney Colvin's best known famous poems, and it has always been considered largely responsible for the popularity of that particular work. 'The Cat That Walked Alone' is a title that has everything. It has rhythm, humor, originality and, best of all, a touch of the wierd and fantastic that will grab hold of anyone's imagination. We are going to use it as a name for my next production for Famous players, which will be started soon after I return to the West Coast."

Mr. Melford, in explaining the applicability of the title, stated that it referred to a young woman who is married to a man much older than herself and who discovers that his constant jealousy is insufferable. She decides to lose him and from that moment she becomes "The Cat That Walks Alone." The early part of the story is laid in London and the rest of it in Africa. There are many locations in California that will make beautiful and characteristic "African" settings, the director explained.

"The comedy with a touch of melodrama is the picture of the hour," was one of the interesting generalizations which Mr. Melford made. "The success of 'The Sheik' has been largely attributed to the melodramatic splashes which are found all the way through it. Call it 'hokum' or whatever you will, it is the type of action that will always go over, because it is always understandable. A far better example of this than 'The Sheik,' even, is 'The Moran of the Lady Letty' which has some tremendous climaxes on board ship. This is the latest Dorothy Dalton feature, and it has just been completed."

Snap of Sigrid Holmquist, made in the South during the filming of Pyramid's big production, "My Old Kentucky Home"

Suit Discontinued

Agreeable to a stipulation signed by the attorneys representing both sides to the controversy, Justice Robert F. Wagner of the New York Supreme Court has signed an order discontinuing the suit brought by the National Film Comporation of America against David P. Howell, well known in motion picture circles. The suit was for an alleged breach of contract.

U. S. is Best Locale

(*Continued from page* 157)

than reflect the tastes and the public opinion of his country. Public opinion never needing an official reflector, there is no need for censorship. Effective public opinion is embodied in the preventive and repressive laws of a country, which leave no room for arbitrary individual opinions and rulings, and which are enforced in accordance with public opinion.

German Film Makes Debut

Last night at the end of a holiday the Romans love to celebrate, I attended the first performance in Italy of a so-called super-feature, "Lady Hamilton," a German-made film in seven reels. The showing occurred in the Teatro Constanza, at once the most modern, the most fashionable and the largest theatre in Rome. Heretofore this house confined its programs to the classic in the spoken drama and in grand opera. Its audiences were always made up of the best society in the Eternal City.

The owners of the film had conducted a very clever and intensive advertising campaign, and had announced that the proceeds of the sale of tickets would go to the War Orphans' Fund. The show opened at 21.30 p. m.—or in other words. at half-past nine—following the example of all high-class entertainments in Italy. Prices ranged from 250 lire to 40 lire ($10 to $1.50).

Poor Attendance

The response of the general public, for whom the high prices were impossible, was far from gratifying. The boxes and lodges were filled with fashionable people and with the glitter of military uniforms, but the popular sections of the theatre were very poorly attended. The patriotic object of the show, which had the indorsement of the King, accounted for the members in the $5 and $10 seats.

No American exhibitor would have permitted the way the picture was presented. The orchestra was a blaze of light directly in front of the curtain. There was a short intermission after every reel and a long intermission between the fourth and fifth reel. The projection seemed to be in the hands of amateurs.

Direction Jerky, Story Sordid

"Lady Hamilton," made by the S. I. A. C. of Germany, directed by Richard Oswald, had come to Italy after a short and highly successful run in Germany, where it had been shown at advanced prices in the big theatres. The film represents an earnest attempt to reach the standards of production typified in the Du Barry and Anne Boleyn pictures. The attempt is only moderately successful. Here and there one finds splendid work in the spectacular scenes and there are a few strong dramatic moments. Above all, one misses the smooth, swift flow of action, the direction being jerky and uncertain.

The story of the film deals with the love affairs between Lady Hamilton and Admiral Nelson. Lady Hamilton, a girl who began life in most unfavorable circumstances, has completely lost the sympathy of the audience when she encounters Nelson for the first time. According to the story, she had a very sordid past. Indeed, compared with her, Anne Boleyn was nothing less than a blessed saint and the Du Barry just a gay hearted little girl with unconventional notions as to morality. By the time this woman really becomes a factor in Nelson's life, somewhere along the fourth reel, she has been the mistress of half a dozen men.

Obviously German

The details as to her various meretricious adventures are brought out at considerable length and might be offensive to American taste. The woman playing the part of Lady Hamilton is remarkabl pretty but wholly innocent of any ability to act. The man who impersonates Nelson is the Armand, who may be remembered by Americans for his good work in the Du Barry film. His work in this picture is good. The rest of the cast is fair enough.

It must be pointed out, however, that the German origin of the film asserts itself with great distinctness. This must be considered a severe handicap, not because of the war, which is over, but because of the inability of these Germans to give a convincing rendition of a British subject with Italian variations. Lord Hamilton, the Prince of Wales, indeed all the British characters are unreal and amusingly unconvincing. The same is true of the Italian characters, notably of the King of Naples and his court. The picture ends with an anti-climax after the death of Nelson. The last named scene, made after a famous painting, is one of the best in the picture. There is an abundance of fine backgrounds but the photography does not always register 100 per cent.

The race between the Italian picture "La Nave," described above, and the American film "Joan of Arc," both still running here, is a walk-over for the Yankee production.

Salesmen Hail Realart Absorption as Example of Economy in Whole Industry

AN example in economy for the whole industry." That's the way the trade is now interpreting the absorption of Realart by the Famous Players-Lasky Corporation. This is the idea even of those most directly affected by the Realart officers and managers. Several of the latter have been in New York during the past few days and are unanimous in classifying the merger as one of the most spectacular and daring strokes in the new campaign for greater economy.

"As outstanding as a lighthouse in a fog," said one of the former managers. "Honestly, now, why should Famous maintain two separate organizations to sell the output of one production department? The marvel to me, since the thing's been done, is that it wasn't done sooner.

"Times are tight and the past extravagances of the industry—exhibitor as well as producer—are being felt. They've wasted money everywhere—in production, in distribution and in exhibition. They're getting back to sanity. Isn't it natural, therefore, that such a marked tax on distribution as Realart represented should be eliminated?

"I don't know how much money this merger is going to save, but you can bet it will be a barrel. Distribution alone probably cost $1,000,000 and that item is now entirely eliminated. But selling hasn't stopped. That's the beauty of it. Famous can go right ahead with this work because it has an organization that's ample and there will be fewer pictures to market, even counting in the Realarts, than the same organization sold last season."

Zukor's Letter

The manager quoted was in possession of a farewell letter from President Morris Kohn of Realart to which was attached a copy of a letter from Adolph Zukor, explaining the cause of Realart's absorption. Mr. Zukor wrote:

"Because of the general unsatisfactory conditions existing in the motion picture industry at the present time, and in the interest of every possible economy, we have decided to combine the distribution of Realart and Paramount Pictures for the future, effective at once.

"In closing the Realart organization, I want to express to yourself, Mr. Woody, your loyal aides, and the entire personnel of the Realart institution, my deep personal gratitude for the splendid work you have done and for the loyalty and effort you have put behind the successful building up of the Realart organization.

"It is a matter of keen regret to myself and my associates that this step was necessary, and the abandonment of the Realart organization is in no sense a reflection on those who have loyally striven to make of it the splendid institution it developed into, from a managerial as well as a financial standpoint. Would you be kind enough to transmit my personal thanks to each member of your organization for his loyal support in the past?"

Quitting Big Business

According to J. S. Woody, general manager, Realart closed shop with assurances from its managers that January rentals would exceed expectations. February business, on a basis of reports, he says, promises well. "And for all of this we are indebted wholly to the hearty co-operation given by Realart exhibitors."

Mr. Woody sees much to the advantage of Realart customers in the consolidation with Famous. "We are quitting a healthy, profitable business," he says, "but it is quite clear to us that the large value represented by this business can be increased by the economies which eliminate a whole distributing organization. The saving will be large and cannot fail to result to the general benefit of exhibitors. The distributor's alternative in times like the present parallels that of the exhibitor. He either must reduce expenses or increase prices.

A Question of Economy

"It was not a question at all of Realart's profits. It was a matter solely of how much could be saved by consolidation. The revenues we have insured will continue to come in, but the expense we have been incurring will cease. In other words, our rentals will be turned from gross income into net profit. Realart Pictures will be merged with those of Famous and service will continue under even better conditions than have prevailed in the past, because the other organization is larger than ours, has more branch offices, more employes and better distribution facilities than we had been able to provide.

"The finale was one of the quickest in motion picture history. But in spite of this fact I understand that most of the boys have made new connections. And that this is particularly true of the managers and salesmen speaks very eloquently for the ability and reputation of the men in Realart's employ. The co-operation which home office and branch office employes have given Famous Players-Lasky has been a very large and important factor in effecting speedy and orderly transfer. This in itself is an unusual condition, quite different from the customary scurrying from a sinking ship.

Praise for Sales Force

"I know that the elimination of Realart is not going to delay long the resumption of personal friendships which universally existed between exhibitors and our boys in the field. Most of the latter will again come in touch with their old customers as the representatives of other concerns. For all of them, however lined up, I bespeak continued confidence. They are men of high ideals.

"I owe personal acknowledgement to exhibitors as a result of the many favors and courtesies which they have extended to me and to the Realart staff during the existence of this organization. And I speak on behalf of all of us, from president down, when I say that no men ever have had more encouragement and real co-operation from their customers than has been given to us by the buyers of the industry."

Executives' Plans

Plans for the future, it is understood, have not been completed by any of the Realart executives. Mr. Kohn is quoted as saying he probably will continue his identification with motion pictures, but has not yet given serious thought to the future.

Rumor has connected Mr. Woody's name with several prospective deals, but the report most commonly credited is that he has formed a motion picture brokerage partnership with Fred Quimby and will open offices in the film district within the near future. The formal announcement that was expected to have been made this week has been delayed by illness which confined Mr. Woody to his home for several days last week.

Visitors Here

Dario L. Faralla, assistant treasurer of Realart, probably will be busy for several weeks closing the books of the corporation. He states that his plans are undecided. Jay A. Gove, assistant general manager, is making arrangements this week which will continue his identification with sales supervision work in the industry.

W. R. Scates, Boston; Harry E. Lotz, Buffalo; Harry W. Willard, Chicago; James B. Reilly, Cleveland; James S. Hommel, Pittsburgh; Floyd Lewis, St. Louis, and Louis Reichert, Washington, are among the Realart managers who have visited New York within the last few days. All of them are reported to have made satisfactory arrangements for the future.

Canadian Customs Revise Regulations Covering Imported Film and Accessories

THE N. A. M. P. I. has received word that the Canadian Department of Customs has revised its instructions regarding the designation of country of origin which must be indicated upon all film and film accessories shipped into Canada. Section 13 of the "Country of Origin" regulations now reads: "The name of a manufacturer or his trade mark, accompanied by the name of the country or a place in a province, state or other division of a country where the goods have been manufactured or produced, will be accepted as sufficient indication of the country of origin."

The Chief Clerk of the Customs Office at Ottawa advises that insofar as lithographs are concerned, the name of the maker and the city in which they are made on the lithograph itself will be sufficient indication of the country of origin; further, that: "Imported films will be required to be marked with an indication of the country of origin on each reel."

The situation is uncertain as regards printed matter. It would appear, however, that the words. "Printed in U. S. A." or "Made in U. S. A." on each copy will be acceptable; also that under Paragraph 13 a marking such as "Printed by Jones Press, Philadelphia, Pa.," will be acceptable, without leaving the importer liable to the 10 per cent. surtax.

It is believed by the N. A. M. P. I. that the regulations will be rather more liberally interpreted than was at first intended, although it is apparent that the wishes of the Canadian manufacturers will ultimately prevail and all imported goods will have to be marked with the country of origin according to the regulations laid down.

Coroner Blames A. S. Black for Rialto Blaze, But No Arrests Are Expected

ALFRED S. BLACK, president of the Connecticut Theatres Corporation, one of New England's leading exhibitors, was one of the three men held criminally responsible for the death of nine persons at the burning of the Rialto Theatre in New Haven two weeks ago. Mr. Black heads the company which owned the theatre. The others blamed for the blaze by Coroner Eli Mix, following his inquest, are City Building Inspector Joseph E. Austin and Lawrence W. Carroll, manager of the Rialto. City officials of New Haven stated late this week that no warrants for any arrest would be issued until after the findings had been completely investi the findings of the Coroner had been completely investigated by City Attorney Whitaker's office.

The report of the Coroner contained 18,000 words and while it held the three above mentioned persons responsible for the fire, it also contained a bitter arraignment of New Haven authorities, among them being Chief of Police Philip T. Smith and Censor Frank Callahan. The report created a sensation in theatrical circles in New England, as it had been generally believed that the theatre men would be exonerated by the coroner. While the report has been submitted, in circles believed to be close to the municipal authorities the belief prevailed that no arrests would be made, although the findings did pave the way for the institution of civil suits for damages against Mr. Black and his company.

Motion picture and legitimate theatres in New Haven have since the fire been operating without a license. Immediately after the Rialto fire the city authorities revoked the licenses of all theatres, but have permitted them to operate on a weekly permit issued by the police authorities. However, it is believed in political circles that at least one theatre will be closed as the result of the rigid investigation of the theatre structures that is now being conducted. The theatre in question, however, is not a motion picture house.

Taxes Indicate Greater Theatrical Attendance

Increased theatrical attendance throughout the country in November is indicated by reports to Washington, the tax collections for the month of November showing a decided advance over those for the preceding month.

A total of $6,995,338 was collected from the admission tax in November, according to figures just made public by the Bureau of Internal Revenue, as compared with $6,413,426 in October. The November collections from this source, however, were considerably below those of the same month of last year, when $7,982,248 was reported.

The film tax, repealed on January 1, totaled $567,055 in November, as compared with $388,616 in October, while the receipts from the seating capacity tax were $49,933, as compared with $77,178.

Tax collections from all sources during November aggregated $164,684,916, as compared with $153,176,499 in October, and $187,165,985 in November of last year. In addition to the direct taxes on the industry, the producers and exhibitors of the country contributed material to a number of other taxes, reports to the bureau showing that a total of $11,114,999 was collected from the tax on freight shipments, $1,325,695 from express packages, $6,812,548 from personal transportation, $811,546 from seats, berths and staterooms, and $2,326,377 from telegraph and long-distance telephone messages. With the exception of the levy on telegraph and telephone messages, these taxes were all repealed on January 1.

Conservation Needed, Says Crawford

"CONSERVATISM is the keynote of success," says Roy Crawford, treasurer of Associated Exhibitors. "Banks and all big-going corporations follow it. There seems to me to be a great deal of waste in the picture business, particularly in the producing end. When this waste is eliminated, and more conservatism shown in this end of the industry, greater profits will pile up both for the distributor and the producer, and it will make for easier financing for future productions.

"The producer who can meet the payments of his notes at the bank is the one who is conservative in his production cost. Likewise, the distributing organization, operating on the same principles, is the one who can give the independent producer quick returns. Banks will be more free and ready to give their financial assistance to producers and distributing organizations when they know that conservative methods are being used."

Mr. Crawford has interests in a number of theatres in the Middle West, and states that he and his associates have always used conservatism in the operation of their theatres. And the result has been that during the period of depression their theatres all operated at a profit. They did not let the cost of operation of their theatres during wartimes pile up to such an extent that when business began to slacken it had any material effect.

Invaluable Co-operation Characterizes Arrangements for the Albany Convention

NO convention of New York State exhibitors has ever brought forth the co-operation which is characterizing arrangements for the one which will be held in Albany on February 14, 15 and 16. Headed by Charles M. Winchester, former president of the Albany Chamber of Commerce and one of the biggest men in the Capital City, a committee has been named by the chamber to co-operate with the Albany Theatrical Managers' Association. On this committee are a dozen of the leading business men of the city.

The New York Central Railroad has come forward and promised reduced fares to all delegates attending the convention. It also has volunteered to use a large number of 24-sheets on all billboards within a radius of fifty miles from Albany. These will advertise both the convention and the ball, which is expected to be one of the leading social affairs of the winter at Albany.

From the top of Capitol Hill a huge electric sign at night will carry a message to all that the convention is in progress. A huge welcome sign, donated by the Albany Chamber of Commerce, will adorn the front of the Hotel Ten Eyck, headquarters of the convention.

George Roberts, president of the Albany Theatrical Managers' Association, and Samuel Suckno, treasurer, spent a portion of last week in New York and returned to Albany brimful of enthusiasm and ideas.

Producers have promised that their stars in the East in February will personally appear at the ball. The contract for decorating the huge State armory for this feature of the convention has been let to a New York concern. Thousands of electric lights will be used in securing the desired decorative effects.

Although the convention is still a matter of six weeks distant, requests for reservations are already beginning to reach Samuel Suckno, who has charge of this part of the arrangements. When Mr. Suckno returned from New York his pockets bulged with requests.

There will be twenty booths for the exchanges. Many of these have already been taken. The booths will be of uniform size, each to contain forty-eight square feet. They will be arranged around the three sides of the room, leaving a large center space available for the crowds which are sure to throng the room. There has probably never been a better arrangement for the exchanges at any convention.

President Roberts has sent letters to all exhibitors and exchanges in New York State, calling attention to the coming convention. In this letter he says:

"You know what organization has accomplished for the exhibitors. You also realize that there is nothing like 'getting together' when it comes to doing things. This convention is going to be a 100 per cent. affair. It will be one of accomplishments. We want you on hand. Don't be a stay-at-home and regret it later. Have a say in bettering conditions. There is too much at stake to be lukewarm. They will all be there from Broadway to Main street.

"Bring the ladies. There will be a special committee on hand to look after their entertainment in the way of luncheons, theatre parties and automobile trips.

"Do this now! Write Samuel Suckno, Albany Theatre, Albany, N. Y., telling him just what you want in hotel reservations, what nights, approximate prices, etc. This is important."

This letter will be followed up with weekly bulletins from now on to all exhibitors and exchanges, calling attention to this or that feature which will be arranged as time goes on.

Exhibitors from Massachusetts, Connecticut and Vermont will be cordially welcomed to the convention. It is expected that at least 300 will be sent up from New York City. The Buffalo delegation will probably come in a special car. Syracuse, Rochester, and in fact all the large cities of the State, will be represented 100 per cent. strong.

Attractive posters will be sent to all exchanges within a week or two, advertising the convention. The exchanges will also receive stickers for all mail matter.

Arrangements for those who will be heard at the banquet will rest largely with Sydney S. Cohen, national president; Charles L. O'Reilly, State president, and State Senator James J. Walker.

President Roberts earnestly desires that all persons planning to attend the convention should arrange their hotel reservations at once in order that there will be no confusion on the opening day. Requests for such reservations should be made to Samuel Suckno.

Two Incorporations

The closing week of the year found only two companies entering the motion picture business in New York State, and filing papers in the secretary of state's office at Albany. These corporations, with their directors and amount of capitalization, were the Jupiter Film Corporation $25,000, H. C. Trewedi, A. H. Goodman, Jane Morgan, of New York City; Just Because, Inc., $40,000, A. G. Scheer, M. C. Berman, New York; M. C. Hicks, of Mount Vernon.

Goes to Paramount

Harry Reichenbach, who has been handling the special exploitation and advertising for Universal's "Foolish Wives," has resigned to take effect immediately after the opening of that picture at the Central Theatre and will immediately join Famous Players-Lasky for special work on "The World's Mistress."

SCENES FROM "AT THE SIGN OF THE JACK O' LANTERN." A HODKINSON RELEASE

The cast includes Betty Ross Clark, Wade Boteler and Earl Schenck

Riesenfeld Agrees with Taylor That Music Must Be Subservient to Picture: Terms It An Opiate

WILLIAM D. TAYLOR, one of the oldest and best known directors, recently protested against the overwhelming quantity of music and the so-called "atmospheric prologues" of the programs in the better class picture theatres. His objections were not merely personal, but were an expression of the Motion Picture Directors' Association, an organization that has on its membership rolls some of the biggest figures in the directorial branch of picture production.

Now Hugo Riesenfeld, director of the Rivoli, Rialto and Criterion theatres, New York, contributes to the discussion. And it seems strange to find the sponsor of music in motion pictures supporting Mr. Taylor's view that the music and all the attending numbers must be subservient to the feature film.

Mr. Taylor insists that the picture is the thing. Mr. Riesenfeld—the man who first turned to the classics to score a picture; the first musician of any prominence to desert the field of opera for the film; the man who made his reputation on his "presentations and prologues"—joins Mr. Taylor in saying that the picture is the thing.

Music An Opiate

"The whole purpose of music with pictures was originally to satisfy the ear so that the eye could give its attention to the screen," explained Mr. Riesenfeld. "It was a sort of opiate, nothing more. That was the fundamental theory upon which music was originally introduced in motion picture presentation, and if the exhibitor will hold to that central idea he cannot go far astray. If he will bear in mind that the work of men like Mr. Taylor and others shall be the center of his program, that the music is merely incidental, he will be safe. If he is led to believe that because his patrons like good music he must give them more and still more music, he is doomed to disappointment, because, primarily, his patrons want pictures.

"Why do we need music with pictures? Because the ear demands it. Nearly every action in life has sound connected with it. And on the stage there is the human voice and color as well as action. When the patron turned to the motion picture for entertainment, it was natural that the human voice should be sought as well as the figures in dramatic action. Without a sound except the whirring of the projection machine or the whispering of the audience, there would be an unnaturalness about the silent drama which would be disconcerting. The players would be seen to speak—their words might even be read upon the screen—but there would be no sound. Naturally, it was found necessary to appease the demands of the ear, and music was introduced.

To Rest the Eye

"In time this musical side of the entertainment was given great study and an effort was made to bring together the emotional force of the music with the appropriate action on the screen. And there was, at the same time, a development in the orchestral side, until the piano and the primitive organ disappeared and fine symphony orchestras were used. And so it went on, progress in music setting and in the orchestras.

"Then there was the problem of the entire program. A motion picture entertainment takes about two hours, yet it is almost physically impossible to watch pictures for that length of time. That is why pictures were made to alternate with stage numbers, a bit of dance, an orchestral selection or a vocal solo. It was to give the eye a rest that these stage and music numbers were introduced. And, of course, the best possible numbers were presented.

The Danger

"This wonderful development of motion picture presentation continued with remarkable strides—and hidden in that fact lies the danger. The public liked fine music settings with its pictures, it appreciated the symphony orchestras, the vocal selections, the dance numbers, and immediately it was presumed that more and more of that side of the entertainment was desired. The original purpose was being forgotten and music and stage numbers were made a fetich. The servant was placed in the master's chair and obeisance was paid to a usurper.

"After all is said and done, the picture is the thing. We know that the public likes music with its pictures. A good orchestra, a properly prepared score and well selected soloists will give the theatre a steady clientele, provided, of course, that the average of pictures is good. Music will increase the attendance when the photoplays are good, but will not draw patrons if the pictures are uniformly bad."

Louis Green, Fox Manager, Dies Suddenly in Albany

Louis Green, 35 years old, resident manager for Fox Film Corporation in Albany, N. Y., died on January 4. Two weeks ago he caught cold and it developed into congestion of the lungs. He was well known throughout New England and New York, having at one time been Select manager in New Haven and later with George Klein in Buffalo. He leaves a wife and two children. The funeral will be held in Roxbury, Mass., but the date has not been announced.

SCENES FROM "HIS BACK AGAINST THE WALL." RELEASED BY GOLDWYN

Vitagraph's Production Plans Announced; Jose in the West; Tarkington Novel Is Bought

INTENTLY absorbed in the production plans for 1922, President Albert E. Smith, of Vitagraph, has been in close touch with West Coast production conditions since his arrival in Hollywood a few weeks ago from New York. Together with W. S. Smith, manager of the West Coast Vitagraph Studios, the company president has well under way the schedule which marks the closing of 1921 and which will usher in the New Year.

Among the announcements made this week by Mr. Smith was the item that Edward Jose has arrived from Vitagraph's Brooklyn studios, where he has directed some of the most important Vitagraph pictures of the past year. Mr. Jose arrived in Los Angeles just before Christmas, having completed the work of many months on "The Prodigal Judge," starring Jean Paige. Vitagraph is confident the picture will be classed among the most successful of its products.

Mr. Jose will assume direction of Earl Williams in a new type of story for Mr. Williams, "The Man from Downing Street." The story has to do with a captain in the British secret service who becomes an East Indian Rajah in order to ferret out treacherous individuals responsible for leakage in England's code messages. Production has been commenced.

Another item of news from the West Coast is that Alice Calhoun, who starred so successfully in the Vitagraph production of "The Little Minister," will remain on the West Coast and start immediately upon a picture entitled "Angelface." David Smith will continue to direct her.

President Smith announced this week that he had purchased the rights to the novel, "The Magnificent Ambersons." This story by Booth Tarkington has been proclaimed one of the great American novels. The film will be one of the early Vitagraph specials of 1922. Star and director have not as yet been chosen. An Irish story also has been decided upon for one of the 1922 specials.

William Duncan and his co-star, Edith Johnson, have just commenced camera work on "Man Hunters," a story of the Alaskan Northwest. During 1922 Duncan is scheduled to produce eight pictures of a dramatic nature. Larry Semon is in the midst of his latest comedy. Jimmy Aubrey is just putting the finishing touches to his latest two-reel comedy.

Files Counter Suit

Answer to a suit brought in the New York Supreme Court by the Cinema Distributing Corporation against Joe Horowitz for breach of contract, has been filed. Horowitz asks that the complaint be dismissed and sets up a counterclaim asking for $2,000. He says that on February 21 an agreement was effected between himself and the corporation which gave to him the exclusive right to exhibit "Dollars and Destiny" for a period of five years at a rental of $5,000, with the understanding, however, that the picture would pass every board of censors in the various states. Should it meet with the disapproval of any of the boards it was agreed, he says, that the plaintiff would refund his money.

Horowitz alleges that the picture failed to be approved by the censors in several states, and that in consequence there is no merit to the allegations of the plaintiff, and that there is due him, under this feature of the contract, $2,000.

Saxes Add to Holdings

The Saxe Amusement Enterprises, operated by Thomas and J. E. Saxe, has taken over the Roy Cummings Theatres in Oshkosh, namely the Majestic, Orpheum and Grand. The Saxe organization now controls twenty theatres in Wisconsin, according to information from E. C. Bostick, general manager.

Berinstein Arranging Surprises for Banquet

William Berinstein, named as chairman of the committee arranging the banquet which will be the concluding of the New York State exhibitors' convention in Albany in February, is owner of the Colonial Theatre in that city and has an interest also in the Hudson Theatre. Mr. Berinstein is also interested in the Majestic and Mozart Theatres in Elmira.

He entered the motion picture business about eight years ago, becoming associated first with the Hudson Theatre in Albany, and then securing the larger Colonial, a house which seats about 1,400. Mr. Berinstein promises plenty of entertainment and pleasant surprises in connection with the banquet.

WILLIAM BERINSTEIN

Laemmle Offers to Cut Prices to Enable Exhibitors to Break Even

IN a statement just issued by Carl Laemmle, president of Universal Film Manufacturing Company, the offer is made to cut prices on behalf of any exhibitor in America who can prove that he is really losing money.

Mr. Laemmle calls attention to the fact that this offer does not apply to any exhibitor who is breaking even or making a profit, that it is only intended to prevent theatre failures, and that where an exhibitor proves that he is actually operating at a loss he will authorize Universal's nearest representative to cut film rentals enough to enable the exhibitor to at least break even.

Continuing, Mr. Laemmle states that while some exhibitors complain even when they are cleaning up, for the purpose of hammering down film rentals, that producers realize in many cases the complaints are justified, that Universal feels that everyone in the picture business should have a fighting chance and if by reason of high film rentals any exhibitor is unable to break even he will meet him half way in this respect.

Mr. Laemmle's statement further calls attention to the big improvement in Universal pictures, to the excellent staff of directors and to the manner in which waste has been eliminated.

The only exception made to this offer is in the case of Universal's "million dollar" picture, "Foolish Wives," regarding which he says: "I'm going to get every dollar I can for that production because I've got to. You need no diagram to show you why."

Both Foes and Friends of Censorship Will Speak in New York High Schools

THROUGH an arrangement between the Board of Education of the City of New York and the National Association of the Motion Picture Industry, William A. Brady, D. W. Griffith and Paul H. Cromlin, film exporter, will speak against censorship in several high schools in Brooklyn, Manhattan and the Bronx, between January 12 and February 27. At each of these lectures there will be shown a model motion picture program and the speakers will offer arguments of the ineffectiveness of censorship and its menace to the industry, as well as to the fundamental rights of the public.

These lectures will not take the form of debates. Although the advocates of censorship will also speak under the auspices of the Board of Education, the dates to be assigned them will not conflict with the appearance of the motion picture men.

Among the champions of censorship who will seek to justify legalized screen control are Mrs. Clarence Waterman, Canon William S. Chase and Frederick Boyd Stevenson, all of whom figured in the campaign which resulted in the enactment of a censorship law in New York State. Joseph Levenson, secretary of the New York State Motion Picture Commission, will be another speaker.

The double-barrelled censorship discussion under the auspices of the Board of Education is the outgrowth of a recent anti-censorship lecture by William A. Brady in the American Museum of Natural History in which Mr. Brady handled the censorship subject without gloves and made a favorable impression. Ernest L. Crandall, Director of Lectures of the Board of Education, decided then that the subject of censorship was of sufficient interest to warrant a series of lectures in the high schools, but he considered it only fair to have both sides of the censorship controversy represented in these discussions.

Charles Ray Back in Los Angeles

After a seven-week absence from his studio, Charles Ray is back in Los Angeles. The star and his party returned from their Eastern tour on Dec. 29, after having spent the Christmas holiday in New Orleans. In the best of health and spirits and rejuvenated by his interesting and diverting trip through the East and South, Mr. Ray plunged into his production activities the day after his homecoming.

Friends declare nothing else could have proved so valuable a mental and physical tonic as the trip to the East. In his visits to Chicago, New York, Boston and other centers, Mr. Ray was enabled to meet the best minds in the producing and exhibiting end of the industry and the interchange of ideas has not only given Mr. Ray a broader insight into exhibitor needs and audience appeal, but has confirmed him in many of the good ideas which he has long held regarding the creation of photoplays. One of the most satisfying convictions which Mr. Ray brings back to the studio with him, and one which has been endorsed everywhere in his travels is the star's time-honored policy that clean pictures pay.

During his last stop-over in the city of New Orleans, Mr. Ray made only one public appearance, at a large dinner tendered to him by the Advertising Club of New Orleans. Prominent citizens and government officials were among those present to welcome the star.

Cosmopolitan Sales Head Goes on Tour

Hal Hodes, sales manager of Cosmopolitan Productions, will leave New York on January 3 for an extended trip through the United States for the purpose of getting into direct touch with those who distribute and those who exhibit the product of International Film Service Company, Inc.

Mr. Hodes' itinerary will take him to Cincinnati, Indianapolis, Chicago, Milwaukee, Minneapolis, Kansas City, Omaha, Denver, Seattle, Portland, San Francisco, Los Angeles, Dallas, New Orleans, Atlanta and Charlotte.

Mr. Hodes will visit all of the domestic exchanges of Famous Players-Lasky Corporation, distributor of Cosmopolitan Productions, to get in touch with the selling force so that all concerned may have personal knowledge of the aims of the producing unit and its plans for the future.

Viola Dana and B. Lytell to Tour United States

Bert Lytell and Viola Dana, Metro stars, are about to embark on a get-acquainted tour of the United States that will take one player or the other into practically every big city in the country. The cross-country jaunt has been made possible through a combination of circumstance.

Both stars have received thousands of letters requesting them to appear at various theatres throughout the country. Though the dates of their appearances have not yet been settled, it is proposed that each start at the West Coast and zig-zag to the Atlantic, stopping at the most important cities en route. Lytell will reach New York first because of the necessity of filling an engagement there. Miss Dana, however, probably will visit the South.

ADOLPH ZUKOR PRESENTS SIR GILBERT PARKER'S STORY, "THE LANE THAT HAS NO TURNING, WITH AGNES AYRES AND THEODORE KOSLOFF. A PARAMOUNT PICTURE

Silver Service Is Given J. P. Bickell on Fifth Anniversary of Regal Films

ONE of the most outstanding functions in the whole history of the picture business in Canada took place on Thursday, December 29, when a complimentary banquet was tendered J. P. Bickell at the King Edward Hotel, Toronto, Ontario, the occasion being the fifth anniversary of the establishment of Regal Films, Ltd., one of the greatest film exchanges in the Dominion, and of the Regent Theatre Company, Toronto.

Mr. Bickell is the vice-president of the Famous Players' Canadian Corporation and of the Eastern Theatres, Ltd., as well as being identified in an official capacity with associated enterprises, including Regal Films, Ltd., Famous-Lasky Film Service, Ltd., Hamilton Theatres, Ltd., Regent Theatre Company of Toronto and other organizations. Employes of the associated companies from coast to coast assembled to the number of 300.

A unique feature of the occasion was the presentation to Mr. Bickell of a magnificent service of solid silver, comprising 225 pieces, in an English walnut cabinet, and of a morocco-bound album containing views of the forty-two theatres in Canada controlled by the Bickell interests, the honors being performed by N. L. Nathanson, managing director of the affiliated companies. The name and inscription plate on the album is of pure gold from the McIntyre Mine in Northern Ontario, in the development of which Mr. Bickell has been closely identified.

To remind the guest of honor of the originating point in his success in business, one corner of the banquet hall had been transformed into an ingeniously lighted grotto, which was a replica of the shaft head of the McIntyre Mine. A sextette of lovely women was raised in turn by an elevating contrivance from the depth of this shaft, and each young woman bore a tray of the silverware. After each tray had been placed in the immense cabinet, the actual presentation took place.

J. L. Day Says American Pictures Have and Will Hold First Place in Brazil

JOHN L. DAY, South American representative of the Famous Players-Lasky Corporation, returned to New York on December 23, from a stay of several months in Brazil and Argentina in the interests of the foreign department, under the direction of E. E. Shauer. Considerable time was devoted to the Paramount offices in Rio de Janeiro, Peliculas D'Luxo Da America Do Sul, where extensive arrangements were made for increased distribution facilities during the coming year.

"Despite the low position of Brazilian exchange, the motion picture industry has enjoyed good business during the last few months," said Mr. Day. Among the most popular pictures, he said, have been "Male and Female," "Midsummer Madness" and "The Furnace."

"The outlook for 1922 business is much more cheerful," Mr. Day stated. "There is a firm belief that Brazil's exchange position will be considerably improved during the coming months, and this will have a most beneficial effect upon the motion picture industry. The world exposition to be held in Rio de Janeiro next September should draw many people to Brazil and will no doubt bring much new business for the motion picture theatres.

"Despite the efforts of foreign producers to gain a strong foothold in Brazil, the highest grade American pictures continue to hold first place and cannot be displaced in the estimation of the critical public. During 1922, as in the past, Brazil should continue to be one of the greatest of all markets for American pictures anywhere in the Southern hemisphere."

New Distribution Plan for Fox Film in Orient; To Erect Better Theatres

FOX productions will be distributed throughout the entire Orient, with the exception of Japan, by the Middle East Films, Ltd. Negotiations with the Oriental distributing agency were consummated through Joseph Fisher, an official of the concern. Distribution of films in the Orient has been greatly limited, due to many conflicting forces. By this agreement hundreds of theatres in China, the Malay Peninsula, Manchuria and other countries, will be in a position to contract for Fox productions.

According to Fisher, William Farnum and Tom Mix, the Fox stars, are the most popular screen artists with the inhabitants of those remote parts of the world. Picture patrons there are especially fond of speedy action. Fisher tells many interesting facts about the screen and its followers in the Orient. Many theatres in Java, Straits, Settlement and China have a transparent screen with the auditorium divided into two parts. On one side sit the elite, while on the other side the coolies and poorer class enjoy the films. Apparently it makes little difference to those "on the other side" that the titles are shown upside down. They follow the story closely and applaud and laugh at the right time.

In the past, film has been handled so carelessly in the Orient that its life has been short. This is in great part due to native operators, who are not skilled in their work. The men who are now working for the good of the business in the Orient are taking steps to rectify this, to school operators and have films handled with care.

Bronx Elects Wittman for Tenth Consecutive Time

At a largely attended meeting of the Bronx Motion Picture Theatre Owners' Association, on December 22, John J. Wittman was elected to serve a tenth consecutive term as president. John C. Bolte was made vice-president for the third consecutive time, and Henry Cole went in as executive secretary for the ninth time. Henry Suchman got a second term as treasurer. Others elected were: Trustees, Edward Falter, Morris Sussman and Isadore Rothman; sergeant-at-arms, William Wilson. The tenth annual installation of officers will be staged at a banquet on January 25. The organization has a 100 per cent. membership.

Arliss Appears at the Aldine

Mr. and Mrs. George Arliss appeared in person on the stage in the new Aldine Theatre, Philadelphia, shortly before 1 A. M., January 2, in connection with the first local showing of the screen version of "Disraeli."

Mr. Arliss set a new high mark in the matter of "personal appearances," and in a brief and humorous address further endeared himself to the more than 2,000 persons crowded into the edifice, while hundreds in nearby streets echoed the applause while braving the high wind and excessive cold, waiting to enter the theatre. Near-zero weather prevailed.

Mr. Arliss has been prevented, heretofore, from making any personal appearance. His stage play, "The Green Goddess," at the Booth Theatre, in New York, occupies too much of his time.

C. DeMille and P. Iribe Introduced to the Pope

According to a letter received by Mrs. Cecil B. DeMille at Hollywood during the holiday season, Mr. DeMille and his art director, Paul Iribe, who are enjoying a vacation trip abroad, were recently presented to His Holiness Pope Benedict XV., during a brief visit to Rome. Later in their tour, Mr. Iribe has arranged for Mr. DeMille to meet the President of France and other notables of the republic.

On his return to Hollywood, Mr. De Mille plans to produce Alice Duer Miller's story, "Manslaughter," with Leatrice Joy in the principal feminine role.

MOVING PICTURE World

Publisbed weekly by the Chalmers Publishing Company, 516 Fifth Avenue, New York (Telephone: Murray Hill 1610-13). Subscription Price: United States and its possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; foreign countries (postpaid), $5 a year. Copyright, 1921, by Chalmers Publishing Company. Copyrigbt throughout Great Britain and Colonies under the provision of the Copyright Act of 1911. (All rights reserved.)

President, J. P. Chalmers, Sr.; Vice-President and General Manager, J. F. Chalmers; Secretary and Treasurer, E. J. Chalmers; Editor-in-Chief, Arthur James; Advertising Manager, Wendell P. Milligan. Address all correspondence to the company.

The office of the company is the address of tbe officers.

Chicago Office: Suite 1420 Steger Building, 28 East Jackson Boulevard; Paul C. Hinz, Manager.

Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649). A. H. Giebler, Manager.

Cine-Mundial, an original Spanish magazine, covering the motion picture field in Latin-America, is puhlished at 516 Fifth Avenue, hy the Chalmers Puhlishing Company. Yearly subscriptions, $2. Advertising rates on application.

Member Audit Bureau of Circulations.

Member, National Publishers Association.

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

AS a sporting proposition there is no more interesting news of the week than the offer made by Mr. Carl Laemmle, of Universal to cut picture prices to any exhibitor who will demonstrate that he is losing money. Laemmle's offer includes the agreement to cut film rentals enough to enable the exhibitor to at least break even, and, according to the statement, is intended to prevent theatre failures.

We commend to your attention the talk in this week's issue by Rupert Hughes on the subject of moving pictures and the critics. It is so well done — so apt, so true—that we advise its reading and rereading so that the material it contains can be put to practical use by every one associated in any way with the screen. Many of us have been at a loss to meet the sneers of the critics of moving pictures because we have not fully appreciated the greatness of the screen. Mr. Hughes, in felicitious phrases, gives us the material we need, and the industry—art, business—is again indebted to this able man.

Mr. Griffith Rises to a Dizzy Height

AGLOW with color, pulsing with life, eager, rapid, massive, sumptuous, "Orphans of the Storm" has made its bow to New York and another great Griffith success begins its history.

It is a triumph for David Wark Griffith to eclipse his own great productions which led the screen into new and finer realms, but with this picture he has succeeded in doing it. No more gorgeous thing has ever been offered on the screen. It has motion within motion, action upon action, and it builds up to crashing climaxes with all that superb definiteness and certainty which makes Mr. Griffith first and always the showman.

No man of the stage or screen understands so well the art of exquisite torture for his spectators. He takes their heartstrings, one by one, stretches them out until they are about to snap, then ties little bowknots in them and finally seizes them by handsful and twists them until they quiver in agony. Then he applies myrrh and aloes and sweet unguents and sends the spectators away happy in the memory of attractive sufferings that they never can forget.

Taken from the play "The Two Orphans", it is a story of the events which lead up to and include the French Revolution. Its detail is perfection and its grandeur is the sum total of many perfections. It is emotional, throbbing and sustained, telling a definite story of a fine love that runs like a gold cord through the wonderful fabric of a spectacle drama that is at once brutal, exotic, fascinating and absorbing.

Miss Lillian Gish and Miss Dorothy Gish are beyond praise, and each of the character roles is drawn superbly. Monte Blue as Danton is magnificent. Its massed scenes surpass the greater of the European spectacles thus far of record.

A discriminating audience at the Apollo Theatre received it with unbounded enthusiasm, and we believe that some measure of this applause was due—as well it might be—to the richness and beauty of its musical score.

A fine lesson for our industry is to be found in the prominence given to the attitude of the sly monster, Robespierre, who uses the guillotine to eliminate *all who do not think as he does.* This spirit fits the censor and it fits the sly politicians in our industry who seek to destroy by the guillotine of defamation and slander those who do not *think as they do.*

Mr. Griffith responded to the demands for a speech, and Miss Lillian Gish and Miss Dorothy Gish greeted the audience from a procenium box. Miss Lillian spoke briefly, and very well, her words of thanks for the unquestioned genuineness of the enthusiasm.

We see nothing between Mr. Griffith and many millions of dollars as the financial rewards of this his newest effort, but above and beyond that Mr. Griffith has achieved in a manner that should fill him, as it does the industry, with satisfaction.

ARTHUR JAMES.

News from the Producers

By C·S·SEWELL

Paramount's West Coast Studios Are a Hive of Production

With twelve companies working simultaneously, the Paramount West Coast studios are now enjoying one of the busiest periods in the company's history. Continuous heavy rains have interfered considerably with exterior work, but this condition has to a great extent been offset by the increased facilities for interior production through the completion of the big glass stage at the Lasky plant.

William DeMille is now well into the story of "Bought and Paid For," which Clara Beranger adapted for the screen from the play by George Broadhurst. Agnes Ayres and Jack Holt play the leading roles, with Walter Hiers in the part that Frank Craven created on the stage. William D. Taylor is almost through with his Betty Compson vehicle titled "The Green Temptation." It was adapted from a magazine story by Constance Lindsay Skinner. The authors of the adaptation are Monte M. Katterjohn and Julia Crawford Ivers. The supporting cast includes Mahlon Hamilton, Theodore Kosloff and Mary Thurman.

With the very first suggestion of a return of clear weather, James Cruze took a portion of his company making "Is Matrimony a Failure?" to Bakersfield for the last shots. T. Roy Barnes plays the leading role and the big cast also includes Lois Wilson, Lila Lee, Walter Hiers, ZaSu Pitts, Lillian Leighton, Tully Marshall, Sylvia Ashton, Otis Harlan, Charles Ogle and Ethel Wales. "Beyond the Rocks," in which Gloria Swanson has the stellar role, is rapidly developing. This is the Elinor Glyn story which Jack Cunningam adapted and Sam Wood is directing.

Wallace Reid, directed by Philip Rosen, is back from the Mojave where scenes were made for "Across the Continent," which Byron Morgan wrote expressly for Mr. Reid. The story is about a transcontinental automobile contest. Mary MacLaren plays opposite the star and Betty Francisco plays an ingenue heavy role.

Back From Arizona, Thomas Meighan's company making "The Proxy Daddy," under direction of Alfred Green, are now at work on interior scenes at the Lasky studio. Leatrice Joy is leading woman in this picture which Olga Printzlau adapted from the story by Edwrad Peple. Ranch scenes and interiors showing a western drink emporium are occupying the attention of Dorothy Dalton and company making Virgie E. Roe's "Tharon of Lost Valley" under the direction of Paul Powell. Jack Mower plays opposite Miss Dalton.

The sound of firearms has been a conspicuous feature on the Wanda Hawley set, where "The Truthful Liar" is being produced. Thomas Heffron, director, has been making some dramatic scenes for this production, which is an adaptation by Percy Heath of a story by Will Payne. It is a Realart Picture for Famous Players-Lasky release.

The coming of clear weather found May McAvoy's company completing "Through a Glass Window" on location. This Realart picture for Famous Players-Lasky is by Olga Printzlau and is directed by Maurice Campbell. Having completed "A Game Chicken" for Famous Players-Lasky release. Bebe Daniels is enjoying her first real vacation in over eighteen months.

The difficulty of making chemicals "act" has been a feature of work in "The Heart Specialist," the Mary Miles Minter feature which Frank Urson is directing. Constance Binney can soon pack up her nightie and don regular day-time garments. Under the direction of Edward Le Saint, Miss Binney is making the final scenes for "The Sleep Walker."

Ince's "Hail the Woman" to Go Direct to the Picture Houses

"Hail the Woman," the Thomas H. Ince special production which is to be released by Associated First National Pictures, Inc., will go direct to the exhibitors of the country instead of playing in "legitimate" theatres in the key cities.

This decision gives the exhibitors of the country a big box office attraction at the peak of a season when many of the big pictures are being held for runs in regular playhouses, which are being offered to producers of big pictures because of conditions in the theatrical business.

There has been considerable comment during the last few weeks over the exhibitors' needs of big pictures at this special season of the year to stimulate public patronage of the motion picture box office, and Mr. Ince's decision was based upon his belief that the regular motion picture theatre is entitled to every film attraction that is produced.

This is in no way a cricitism of the producer who plays his big pictures first in legitimate theatres, but rather an independent determination on Mr. Ince's own part to do all within his power to help build business for the motion picture theatres of the United States.

As a consequence the first booking of "Hail the Woman" was at Balaban & Katz's magnificent Chicago theatre, where the picture played the week before Christmas. The Chicago is Balaban & Katz's first venture into big theatre presentation in downtown Chicago, and as good showmen they wanted the biggest possible attraction for the week before Christmas.

Exhibitors in some territories took advantage of the Christmas appeal of "Hail the Woman" to present the production during Christmas week. Among the houses which played the Ince special, commencing Christmas Day, were the Palace at Wichita, Kan., the Grand at Topeka, Kan., and the A. H. Blank theatres of Des Moines, Burlington, Decorah, Davenport and Fort Dodge, Iowa.

The first general presentation of "Hail the Woman" in big theatres will occur the week of January 14 when playdates have been set for Rubin & Finklestein's two big twin city theatres, the Capitol, St. Paul and the State Theatre at Minneapolis, the Grand of Greenville, Miss., and the Palace of Mandan, N. D.

New Year's week bookings include the Auditorium of Dayton and the Majestic of Columbus, O., Garrick, Duluth and Grand, Northfield, Minn. The New York date for "Hail the Woman" has not been set, but it probably will have a run in January at one of the big Broadway theatres.

Goldwyn Fourth Year Product Still in Demand; Two Pictures Are Playing Return Dates

That Goldwyn chose wisely in making selections for its fourth year product is evidenced by the fact that last season's pictures are still in great demand in every section of the country. These pictures, it will be recalled, were made with the idea of presenting wide variety of types of stories. Comedies, tragedies, farces, society stories, and a few costume pictures were part of the output of the Culver City studios.

Among the famous authors whose last year pictures are being called for continually at the Goldwyn Exchanges may be mentioned Mary Roberts Rinehart, Katharine Newlin Burt, Gouverneur Morris, Rupert Hughes, Edward Knoblock, Basil King, Rex Beach, O. Henry and Gertrude Atherton.

Mrs. Rinehart's story of prep school life, "It's a Great Life," has met with unusual success in every part of the country. The humorous aspect of adolescents trying to act like grown folks is universal; and every audience has responded to it.

Mrs. Burt's "The Branding Iron," the first photoplay that this novelist and screen writer had produced, has held its public by the stern realities of its plot and through its uncompromising presentation of its crude characters.

Rex Beach's "The North Wind's Malice," with the talented Vera Gordon in the role of a Jewish mother, is another North woods picture that has won its audiences and is still finding new markets.

Perhaps the most discussed picture of the year was "The Penalty" by Gouverneur Morris, which presented Lon Chaney in the role of a legless monster of the underworld. This bitter portrait aroused many controversies; but the picture was so powerful that it is still one of the most sought after melodramas in the Goldwyn list. Another melodrama that has met wide approval is the Reginald Barker production of "Godless Men." It is a strong story of a fearless man and his worthless son, presented without sentimentality.

An Excellent Farce

In the field of rollicking farce, Rupert Hughes showed his deftness in "Hold Your Horses," in which Tom Moore gave an admirable impersonation of a ditch digger who rose to heights he never dreamed of in his digging days.

One of the most gratifying incidents in connection with the Goldwyn fourth year product is the increasing vitality of "Earthbound," the Basil King photodrama which sought for its theme a dramatic probing of the land beyond.

Another Goldwyn photoplay that will always be remembered and is still as much in demand as the latest Goldwyn picture is "Madame X."

New Titles

The following changes in titles have been announced by Paramount for forthcoming pictures: "The Noose," starring Betty Compson, has been altered to "The Green Temptation;" "The Husband's Trademark," starring Gloria Swanson, will be called "Her Husband's Trademark;" "The Champion," a Wallace Reid picture, will be called: "The World's Champion."

"Wid Gunning Month" Starts Off with Reports of Heavy Bookings

Wid Gunning Month has gotten off to a flying start that bids fair to make it a record-breaker, according to sales reports from the Wid Gunning, Inc., exchanges, which are exceeding even their own best previous efforts in having exhibitors sign for the series of specials which the company is offering for release during the present season.

As an additional incentive to the members of the force to smash all standing figures, Wid Gunning has inaugurated a contest between the various exchanges, with substantial money prizes to the four branches which turn in the greatest amount of film rental collections during the month of January, in proportion to its office percentage.

There will be $2,000 in prizes, according to the announcement, the contest having started January 1 and ending January 31, 1922. To the office which stands at the head of the honor role at the end of January a prize of $1,000 will be awarded, the runner-up among the offices will get $500; the third prize will be $300, and the fourth prize $200. In case of a tie between any of the winners for these prizes each of the contestants so tying will receive the full amount offered as the prize for that class.

The keenest sort of competition is in evidence, and one of the features of the contest is the fact, the announcement states, that the smaller offices have just as much of a chance to get in the prize-winning class as the big fellows.

"We have given many reasons why the exhibitor should play with this organization," said Wid Gunning. "The most important is the fact that this organization takes the exhibitor's dollar and divides it between the man who is actually selling and exploiting the film and the man who has made the film, with the big end of the dollar to the man who made the film, this money being available then for the making of better films for the future."

Mr. Gunning paid a tribute to the members of the organization's sales staff, and to the branch managers. He stated that many of the salesmen had gone into theatres where the exhibitor had filled all his playing dates months in advance, and had been given play dates for Gunning products.

"What Do Men Want?" the big Lois Weber spectacle, is reported as breaking many house records.

"'Our Mutual Friend' is winning a host of friends both among the lovers of Dickens' stories and those who are partial to good, melodramatic pictures, with plot and a leaven of humor," says Mr. Gunning. It is endorsed by schools, critics and the public generally.

"The Blot," another Lois Weber production, is reported as among the popular leaders, while "Quo Vadis," in a brand-new dress, is crowding as many theatres as it did in its spectacular premiere years ago. "The Girl From God's Country," the Nell Shipman picture of the North Woods; "Good and Evil," the Continental spectacle featuring Lucy Doraine, and "The Old Oaken Bucket," the great human-interest picture, are all being booked by both big and little houses.

Many of the important theatres, and circuits like the Southern Enterprises, are testifying to the mass appeal of the Gunning pictures by booking them over their entire string of theatres.

The salesmen are being backed up by a high-powered exploitation department, both in the home office and around the country.

Paramount Says Press Book on "Fool's Paradise" Is Its Best

Paramount has issued the press book on Cecil B. DeMille's production, "Fool's Paradise," and admitting that it is the most complete ever issued by the company, claims for it the distinction of being the finest that the trade has been presented with by any company.

The book consists of twenty pages, including the front and back covers. It is printed on the finest quality of super coated paper, in two colors. In addition to two full pages of editorial matter, including synopsis, full information concerning the cast and exploitation suggestions, there are five full pages of newspaper stories.

The inside front cover contains reproductions of five handsome lobby one-sheets and a twenty-four sheet stand, all the work of Henry Clive. Besides an unusually ample list of outside and lobby accessories, there is a complete line of newspaper advertising and publicity mats.

Put Over Big Exploitation on Gunning Film

Paul Gray, of the Wid Gunning, Inc., exploitation forces, put over an unusual stunt in connection with the showing of the big Gunning special, "What Do Men Want?" when that Lois Weber production played at the Pantheon Theatre, Toledo, Ohio.

First, he hooked up the Toledo Blade, a newspaper of ninety thousand circulation, with the run of the picture by having The Blade's movie editor conduct a contest among the women of Toledo for the best answer to the question, "What Do Men Want?"

Although this resulted in first-page stories, and extraordinary free publicity, Gray went still further. He had a huge sign, fifteen by eighteen feet, painted as a reproduction of the first page of The Blade, but instead of painting the usual news in the body of this "page," he painted in details of the contest, giving the list of prizes and other information. The sign was placed on the Pantheon Theatre building, high enough in the air to be visible to persons on the other side of the street.

A crowd of between twenty-five and fifty stood before the sign at all hours of the day. But the Blade's co-operation brought it to a much larger audience. The newspaper reproduced the sign on its first page, under the caption, "The Biggest Newspaper Page in the World," and also ran a story, telling of the stunt and the engagement of the special at the Pantheon. Needless to say, it was a "sold-out" showing.

"Quo Vadis" Gets Editor's Praise

"Quo Vadis," the famous Italian spectacular film, released in its 1922 form through Wid Gunning, Inc., has just received the honor of being named "the world's greatest motion picture" by the editors of The Book of Knowledge, the world-known publication, millions of copies of which have been sold.

In the edition of The Book of Knowledge just issued, there is a special article devoted to "Quo Vadis," reading, in part:

"One of the most wonderful motion pictures ever produced is 'Quo Vadis,' a film based upon a book written by the famous Polish author, Henri Sienkiewicz. It is in eight reels, and the most striking scene is a group of early Christian martyrs in the vast arena of the Coliseum about to be devoured by the wild beasts.

"The lions are first seen massed together at one end of the great amphitheatre. In the next picture they advance slowly and stealthily, and suddenly Christians and lions mingle in a heap on the ground, while the beasts seem fairly to rend their prey. This scene is so real that it is almost impossible to believe it is not actually happening."

"Quo Vadis" has been shortened retitled and generally refurnished since it amazed and startled the motion-picture world, so that, even for those who saw it then, it is in many respects a new picture, according to the Gunning statement. Theatre owners who played the spectacle when it was first issued, are playing it again, in scores of cases, to houses as crowded as its initial triumph.

C. de Rochefort in Paramount's "Spanish Jade"

John S. Robertson has just engaged Charles de Rochefort, a well-known French director and popular film star, for the important role of Esteban, the heavy lead in his new production for Paramount, "Spanish Jade," now being made in Spain.

M. de Rochefort is one of the handsomest men on the French screen. Before the outbreak of the war, he had been associated in a number of films with Max Linder and Capellani. Among his most successful screen creations are Verdier in Kistemaecker's "Marthe;" the Duc de Coranne in Arthur Bernede's "Imperia" and the deputy of Mariomont in Pierre Decourcelle's "Gigolette." He has appeared in the leading roles of Leonce Peret's "Empire du Diamant," Rene de Prince's "Imperene des Pauvres" and Antoine's "Arlesienne."

Before signing with Paramount, M. de Rochefort had concluded an engagement with Flugon Films in "Le Roi de Camargue," from the celebrated work of Jean Aicard. His work in this picture is said to show to the best advantage his fine qualities as an actor and an athlete.

Tommie Gray Joins Keaton

Annonucement has been made by Lou Anger, general manager of the Keaton Studio, that Thomas J. Gray, well-known as a humorist, had been added to the Keaton scenario department. He will collaborate with Joseph A. Mitchell and Clyde A. Bruckman in preparing "gags" for the frozen-faced comedian. Gray is the author of many successful vaudeville acts as well as some New York successes.

Anita Stewart's Husband in Cast

Rudolph Cameron, Anita Stewart's husband and manager, has been drafted from his executive position in the star's company to be her leading man in "Rose O' the Sea," an adaptation of the Countess Barcynska novel which Fred Niblo will direct.

This will be Mr. Cameron's first appearance on the screen since the old Vitagraph days of five or six years ago when he was Miss Stewart's leading man.

First National to Distribute Selig-Rork Special "The Rosary"

Speculation regarding releasing plans for "The Rosary," a spectacular production recently completed by Selig-Rork, has been set at rest by the announcement that it would be distributed as a special production by Associated First National Pictures, Inc.

The picture is based on an original story by Bernard McConville, inspired by the theme of the play by Edward E. Rose. Jerome Storm directed it.

Lewis S. Stone heads the cast as Father Brian Kelly. Jane Novak is cast as Vera Mather, while Wallace Beery is the "heavy." Others in the cast are Robert Gordon, Eugenie Besserer, Dore Davidson, Pomeroy Cannon, Bert Woodruff, Mildred June and Harold Goodwin.

The story is described as a rare and effective combination of drama, romance and pathos, with some spectacular effects which are especially noteworthy. One of those shows the explosion of a dynamite bomb placed beneath a large factory building. A number of night scenes, showing a posse pursuing the conspirators, a fight in the dark and a bridge collapsing while an automobile is crossing it furnish other exciting episodes.

December 31, 1921
Motion Picture News

"THE LITTLE MINISTER"
(Vitagraph)

Excellent Production Made From Barrie's Classic

JAMES M. BARRIE'S celebrated story (not the play) bas been made into a feature production by Vitagraph, and it behooves every exhibitor to book it because of its excellent qualities. Some of those who have been showmen over a score of years will doubtless remember the three-reeler which Vitagraph made from the same story. With the advance in technical equipment—with an advance in the art of translating a story for the screen, the producers have done extremely well by this charming document which is entitled to classical honors. The lovable figure of Lady Babbie, the quaint character of Gavin Dishart, the little minister, and the picturesque natives of Thrums—these are all given life and color here.

Not even the stickler for truths will be able to find any flaw in this production. From a technical viewpoint, the offering is richly decorated. The thatched cottages, the simple interiors, the charming backgrounds—these are all caught. You become an actual participant in this fragrant story of old-world sentiment and romance. You follow the adventure of Gavin with the deepest interest, even though you have been made familiar with the plot through the story or play. It carries the deepest sort of heart interest. There is sympathy for nearly every character. And when the soldiers surround the little village in order to compel the simple weavers to obey the laws of the country, you are stimulated with desire to be with them and help them in some way. The minister tells the natives to find a way to peace. But they rebel because of the insistent demands of the "gypsy girl," Babbie, who eventually proves to be the ward of a neighborly baron.

There is rich incident offered when Gavin upbraids the wicked Rob Dow during church services. And you almost catch the spiritual inspiration as the young preacher finds a champion in his tormentor. The story revolves around this little circular town of Thrums. The walls are penetrated and you see a simple folk, deeply religious and eager to live their lives in their own way. It is a charming moment when Lady Babbie runs to the home of Nannie to discover whether her beloved is dead. She is betrothed to her guardian, but she willingly elopes with the minister, and they are married according to gypsy [illegible] being a gypsy camp nearby. The subsequent [illegible] ramatic note, as Gavin jumps into [illegible] disappointed baron. [illegible] gure of Rob Gow [illegible] rainstorm is elo- [illegible] licity and charm [illegible] ant with naivete [illegible] picture. James [illegible] are conspicuous [illegible] eels.—Laurence

THE MORNING TELEGRAPH, SUNDAY, DECEMBER 25, 1921

"THE LITTLE MINISTER."

Vitagraph—Six Reels.
Featuring Alice Calhoun.
Reviewed by Helen Stockwell.

CAST.

Lady Babbie	Alice Calhoun
Gavin Dishart	James Morrison
Lord Rintoul	Henry Hebert
Margaret Dishart	Alberta Lee
Rob Dow	William McCall
Nanny Webster	Dorothea Wolbert
Jean	Maud Emery
Dr. McQueen	George Stanley
Micah Dow	Richard Daniels
Captain Halliwell	Charles Wheelock

Story by J. M. Barrie. Scenario by Graham Baker. Directed by David Smith. Photographed by Steven Smith.

The Vitagraph version of J. M. Barrie's quaint story, "The Little Minister," has been [illegible] Alice Calhoun as the Lady Babbie. The scenario was prepared by C. Graham Baker, who has followed the original story very closely and woven the choicest incidents into the photo-play. It is a picture of rare charm, carefully produced and thoughtfully acted.

When we first heard rumors of "The Little Minister" being brought to the screen again, we hoped that some one would have the good sense to cast James Morrison in the title role. It was left for Vitagraph to realize that he was the [illegible] the part perfectly. He has the Little Minister's stature, his sincerity and his boyishly emotional moods. He is so good we feel like shouting "We told you so!" Alice Calhoun does n'eely, too, with the role of Babbie, although she lacks her [illegible] roguishness and spontaneity. She is [illegible] her to subside and be a wee bit sad. [illegible] the necessities of the role allow William McCall makes a splendid Rob Dow. He is burly, exacting and a little simple. The part of Nanny is tantalizingly played by Dorothea Wolbert, while Mrs. McQueen, Lord Rintoul, Tammas Whamond and all the other delightful characters appear in revue and look and act their parts. A word must be said for little Richard Daniels, who is seen as Micah Dow. He is a freckle-faced, snub-nosed youngster who has a world of expression in his funny little face, and he is charming every moment he is in evidence.

The whimsical Scotch story is too well known to [illegible] repeated at length. Almost every one knows the tale of the Little Minister, who forgets his dignity, his church and his responsibilities when he falls in love with the gypsy Egyptian girl, who turns out to be the famous Lord Rintoul's ward. It is a delightful story, full of quaint characters, quaint humor and sweet romance. It is the sort of story one can read over and over again without growing tired.

The settings are picturesque and the costumes tight, uncomfortable looking and amusing, but quite in line with the times. The picture should prove a popular attraction, for the story is worth while and the picture well made

EXHIBITORS HERALD
January 7, 1922

ALICE CALHOUN IN

THE LITTLE MINISTER
(VITAGRAPH)

This is a most delightful and interest holding picturization of James M. Barrie's famous story of the same name, presented with splendid acting, beautiful photography, and direction that will scarcely permit of improvement. Great audience picture. Directed by David Smith.

Alice Calhoun and Richard Daniels in "The Little Minister" (Vitagraph)

One of the best pictures yet produced in Vitagraph studios is "The Little Minister" with Alice Calhoun in the part of "Lady Babbie," one of the most lovable characters made known to us by the facile pen of James M. Barrie. And if the charming Miss Calhoun gives us nothing more than her "Lady Babbie" she has set a high mark for her older and more experienced screen sisters to aim at. It is undoubtedly the best work yet dooe by this popular young screen star, and augurs well for her future.

The entire picture is most pleasing. Barrie's famous story has been most closely adhered to in the writing of the script, and to David Smith should go great credit for his able direction. The story is woven for the most part about the humble life of the poor weavers in the little Scottish village of Thrums.

The atmosphere of the little hamlet has been maintained throughout. The quaint houses with their thatched rooves, the costuming of the characters, the Scotch mannerisms and customs portrayed on the screen promise to make this picturization one that will meet with nothing but approval from all those who enjoy clean, wholesome drama, free from the taint of the eternal triangle.

In spite of the simplicity of the Barrie story the picture has several big and tense scenes. The terrific rain storm at the gypsy camp, the wedding of "Lady Babbie" and Gavin Dishart in that same rain storm, and the river scene where the little minister rescues Lord Rintoul and Rob Dow loses his life, furnish some thrilling situations in which no opportunity for realism is lost.

The story is well cast with James Morrison as the little minister, Henry Hebert as Lord Rintoul, William McCall as Rob Dow, and Richard Daniels as his Micah Dow.

And in the latter Vitagraph has discovered, or rather uncovered, a youthful prodigy, who will well bear watching. The youngster has more freckles to the square inch than Wesley Barry has thought of wearing, and he is a natural actor. He is in several of the big scenes and portrays his important part with a stage presence rare in a child. He apparently doesn't know that there is a camera within a thousand miles. His work is all business and he is a real actor—a real in fact, that we can stand a lot more of little Richard Daniels.

All in all, "The Little Minister" is one of the most enjoyable screen entertainments of the season, and should prove to be a great audience picture.

December 31, 1921
EXHIBITORS TRADE REVIEW

The Little Minister

Vitagraph Production. From the Story by James M. Barrie. Scenario by C. Graham Baker. Directed by David Smith. Cameraman, Steven Smith. Length, Approximately 5800 Feet.

THE CAST

Lady Babbie	Alice Calhoun
Gavin Dishart	James Morrison
Lord Rintoul	Henry Hebert
Margaret Dishart	Alberta Lee
Rob Dow	William McCall
Nanny Webster	Dorothy Wolbert
Jean	Maud Emery
Dr. McQueen	George Stanley
Micah Dow	Richard Daniels
Captain Halliwell	Charles Wheelock

SYNOPSIS

To the little Scotch village of Thrums comes the newly ordained minister, Gavin Dishart. Little Babbie, the gypsy girl, makes fun of him, but when the soldiers attack the town she is protected by him. To shield her from the soldiers he pretends she is his wife. This constitutes marriage in their country. Babbie is in reality Lady Babbie, betrothed of Lord Rintoul. The latter acts the date for their marriage, but Babbie runs away. In a terrific rain storm Lord Rintoul breaks a leg and is being carried away by the raging river. The Little Minister swims out to him and rescues him. He and Babbie confess their love and are married in the church.

Practically every essential of good photodrama is in *The Little Minister*. Vitagraph has selected a splendid cast, from the charming Alice Calhoun to tiny Richard Daniels.

All of the quaintness and peculiar charm of the little Scotch town of Thrums pervade the picture, and not only is this manifest in the settings and costuming, but even to the extras, there is evidence of careful picking of types.

Sir James M. Barrie's famous story has been screened with unwavering faith to the original theme and all the good fortunes that may befall an author's work picturized, have attended it. It stands out as unique in that its interest begins in the first two hundred feet and in this respect good direction and splendid editing are combined to make a motion picture that should have wide popularity.

There are thrills and there is heart interest. The love motive is delightful but never "gushy," and its climax is swift and pleasant.

The flight of "Lady Babbie" to her sweetheart, when the report comes to her that he has been killed is the beginning of a sequence in which one of the wettest rainstorms in motion picture history has been screened. There is nothing puny about this storm. The players are drenched in it, and throughout this deluge the strongest dramatic action of the story is revealed.

Miss Calhoun quite delightfully portrays the hoydenish gypsy and her "Lady Babbie" is as charming as Barrie wrote it.

Each new picture in which she is cast sees her in a new light of stellar achievement.

James Morrison is the "Little Minister." Few could so well characterize the very young dominie of the small Scotch hamlet as has Morrison. Not merely is he diminutive, but he registers the minister's gentle kindliness and [illegible] fearlessness incomparably well.

William McCall contributes a fin [illegible] in his part as "Rob Dow," and of [illegible] said he owns a better understandi[illegible] screen player than many grown ac[illegible] sciousness whatever. And whate[illegible] he possesses already.

It is a mighty good picture.

MOVING PICTURE WORLD

views and

"The Little Minister"

Vitagraph Offers Charming Production of Barrie's Famous Story, Starring Alice Calhoun

Reviewed by Mary [illegible]

Preserving much of the delightful Barrie sentiment, Vitagraph's version of "The Little Minister" will give pleasure to many who have enjoyed the story. The [illegible] too, who have not read the [illegible] thousands of others, entertainment in the film, as the book may find real has the appeal of the classic, the pictured story that will not only keep the characteristics make many new ones. For two very good reasons, it should succeed—it is clean and is different.

The love story of Babbie and Gavin Dishart, interpreted with fine imagination by Alice Calhoun and James Morrison, is admirable for its purity and sincerity. The elusive, mischievous, and altogether lovable Babbie is a charming creature, as played by Miss Calhoun. Possibly a stronger contrast between her standards and the environment of Thrums, the man of grace and the [illegible] in love with her, could have been effected in the beginning [illegible] James Morrison, however, drives home this important characterization, with fervor. The old Scotch villagers are rare types. The old Scotch Barrie touch [illegible] here and there, a touch that might have been added to accentuate their personal eccentricities.

A splendid effect at the close in the rain scene. The torrential deluge that follows immediately upon the Gypsy wedding ceremony and nearly succeeds in separating the lovers for all time, is a great melodramatic splash.

Lady Babbie	Alice Calhoun
Gavin Dishart	James Morrison
Lord Rintoul	Henry Hebert
Margaret Dishart	Alberta Lee
Rob Dow	William McCall
Nanny Webster	Dorothea Wolbert

The Cast

VITAGRAPH
ALBERT E. SMITH PRESIDENT

Well Known Players in Cast for New Rex Beach Picture

Announcement has been made of the completion of the cast for the second Rex Beach production for United Artists release, and the list discloses an aggregation of exceptionally strong and well-known players.

Miss Betty Blythe was selected for the leading feminine role, that of a Sicilian countess, a characterization in which she will have ample opportunity for the display of her grace and artistry. Thurston Hall, the "heavy" in Mr. Beach's preceding picture, "The Iron Trail," is again cast as the foil for the hero. However, he will be more smooth and suave villain than in the former Beach feature.

Arthur Lucy, well known on the speaking stage and on the screen, has been cast for the quaint comedy role. He will be best remembered for his work in support of William Collier. Robert Elliott was selected for the straight lead opposite Betty Blythe, while Gladys Hulette was given the ingenue role. Other parts are taken by Florence Auer, Macey Harlem, Effingham Pinto, Henry Leone and Walter James.

The story is practically an original one by Mr. Beach. Kenneth Webb is directing under the personal supervision of Whitman Bennett, who has arranged to take the entire company to New Orleans on January 14 to make most of the exterior scenes. The story opens in Sicily, where the action takes place in interior settings, and then shifts to New Orleans, where the Italian quarter figures prominently in the scene embellishment.

Shubert Books Hodkinson

During the past week six Hodkinson-released productions were booked by the Shubert New York office for its Newark theatre, the Rialto. The productions are "A Certain Rich Man," "The Face of the World," "The Mysterious Rider," "Fifty Candles," "Cameron of the Royal Mounted" and "Jane Eyre." Each of these productions has been booked for a week's run at the Rialto in Newark. The engagement begins with "A Certain Rich Man" for the week of January 9, and may run in successive engagements until the schedule is exhausted.

"A Certain Rich Man," the initial feature of the new Shubert policy, is a Benj. B. Hampton production and was released by Hodkinson last September. "The Face of the World" is an Irvin V. Willat production and was released in August. "The Mysterious Rider" is also a Benj. B. Hampton production. "Jane Eyre" was produced by Hugo Ballin. "Fifty Candles" was produced by Irvin V. Willat, and "Cameron of the Royal Mounted" was produced by Winnipeg Productions, Ltd. The latter production was released by Hodkinson in December.

A one picture a week policy for Shubert's big 44th Street Theatre has also been adopted, it is said, and while the present product is practically 100 per cent. sold in the New York City territory, it is said that several forthcoming Hodkinson specials will be booked for the 44th in the near future.

Educational Is Preparing to Release "Battle of Jutland"

George A. Skinner, vice-president and manager of production of Educational Film Exchanges, Inc., has just returned from Providence, Rhode Island, where he has been supervising work on prints of "The Battle of Jutland," the film reproduction of that great battle which Educational is preparing for early release. As soon as the prints are completed Educational will release the picture as a special.

Approximately two hundred feet of the picture illustrates gunfire and the burning of the ships that went to the bottom in this terrific naval conflict. Each frame in this part of the picture has to be painted by hand to give the stirring effect of battle which so thrilled the audiences at the Rialto Theatre in New York, where the picture had the only showing it has been given so far in this country.

The tedious work of coloring these frames is being done at the laboratory of the Coronet Films Corporation at Providence, where much work has been done on Educational's pedagogical subjects, such as "The Valley of Ten Thousand Smokes" and "The Crater of Mt. Katmai."

Associated Exhibitors Release "Handle With Care" January 22

The Al and Ray Rockett production "Handle with Care," which is scheduled for release by Associated Exhibitors on January 22 has no less than seven well-known screen players in the cast. Grace Darmond, who has the most important role, never appeared to better advantage, it is said.

Aside from the cast, Associated Exhibitors is placing much emphasis upon the exploitation opportunity which the title presents, and says that the campaign book which is now being completed contains several stunts of particular value to the exhibitors, because they are practical and inexpensive. It is reported that special attention has been given to the posters and art work, and that the theatres may expect something quite out of the ordinary.

Modern Marriage Is the Theme of "Grand Larceny"

Goldwyn's dramatic photoplay of modern marriage, "Grand Larceny," was adapted by Bess Meredith and Charles Kenyon from Albert Payson Terhune's story of the same title. Wallace Worsley directed it.

"Grand Larceny" is one of the six photoplays to be distributed early in the year by Goldwyn as its third group of releases of its fifth year productions. Elliott Dexter and Claire Windsor are featured.

The story tells of the events that led up to John Annixter's relinquishment of his wife whom he found in the arms of the other man. She was innocent of the wrongdoing which her husband imputed to her.

Her new marriage was anything but happy, and she awakes to the fact that she is regarded as nothing but a piece of property by both men, and tells them that she belongs only to herself and is going to leave them and go out in the world and learn to be worthy of the greatest love.

Others in the cast are Roy Atwell, Richard Tucker, Tom Gallery and John Cossar.

New Metro Film

"Sherlock Brown," a comedy-drama written and directed by Bayard Veiller, is the title of Bert Lytell's latest Metro special photoplay. It is now nearing completion at the Hollywood studios of the company. Ora Carew is the leading woman.

SCENES FROM MARION DAVIES' LATEST COSMOPOLITAN PRODUCTION, "THE BRIDE'S PLAY"

Chicago and the Middle West

By PAUL C. HINZ

The last Hurricane Hutch serial, produced by Pathe, has been booked for exhibition at the Notre Dame University, at better than theatre prices. The picture will be shown to boys between the ages of 8 and 14 years. The booking was arranged because of no guns, knives nor crime of any kind being depicted in this "thriller," thus proving that producers may be their own censors. In addition, the university had booked the entire Pathe short subject program, including the two-reel westerns and the Lloyd reissues. These will be shown to the adults of the school.

* * *

The George Beban act, wherein Beban and his cast of players appear in person and play the climax of the "Sign of the Rose" during the screen performances, which played at the Chicago Theatre during holiday week, was one of the most successful acts ever booked by the Balaban & Katz Enterprises. The star was greeted with applause at his appearance at each performance and was again given an ovation at the expiration of his act. Balaban & Katz gave Mr. Beban credit for the record-breaking business at the Chicago Theatre during the holidays.

* * *

A sketch of the Municipal Pier, painted by Miss Crowell, a disabled war nurse, is on exhibiton at the J. W. Young Art Galleries, 66 East Jackson Boulevard, as the purchase of Mr. and Mrs. Douglas Fairbanks. The picture was among a display made by disabled war veterans and nurses, which was visited by Mr. and Mrs. Fairbanks during their recent short visit in Chicago.

* * *

Nate Ruttenberg is temporarily managing the affairs of the Capital Theatre at Manitowoc, during the illness of Charlie Menzing, who was recently operated upon for appendicitis. Friends of Mr. Manzing will be glad to hear he is convalescing nicely.

* * *

Harry K. Morton and Zella Russell, from the Bert Williams show, "Under the Bamboo Tree, were the headliners of the special New Year's Eve midnight show at the Ascher's Chateau Theatre. The Byron Brothers Saxophone Players, Pearl's Roumanian Gypsies, Zuhm & Dreis, Byron & Hague, Frances Kennedy and Hammill's Musical Misses, all big time acts, were the other players on a bill which was received with great enthusiasm by a crowded house.

* * *

Carefully indicating the moral that bread cast upon the waters will return with interest, W. L. Hill, publicity manager of Universal, sends in a little story concerning the loss and return of two five dollar gold pieces belonging to Herman Stern, District Manager of Universal. It appears that the gold would have been gone forever, had Mr. Stern not taken a beggar to a nearby restaurant for a meal, finishing up with a package of cigarettes at a nearby cigar stand, where the proprietor recognized the philanthropic manager as the man who, the previous day, had given him two five dollar gold pieces instead of silver change.

* * *

A de luxe showing of Cecil B. De Mille's latest Paramount production, "Fool's Paradise," was given at the Ziegfield Theatre January 5 to the trade and members of the press.

* * *

Exhibitors in the larger cities have noted the fact that audiences are "shopping" for their amusements at the present time, showing a decided tendency to patronize the shows giving the greatest variety in their programs. This tendency has also been manifested in the smaller towns, report the Pathe salesmen. The small town exhibitors have shown a spirit of co-operation, resulting in the booking of a diversified program.

* * *

The small town business is rapidly getting back to normal, report the Pathe salesmen, Charles Filkins, H. W. Ricker, and Ed Cassanave, recently appointed to the territories of Northern Illinois, Southern Illinois, and Indiana, respectively. The small town theatres are booking better pictures and patronage is picking up to a great degree—"everything booming"—is the consensus of opinion.

* * *

Hal Opperman, Pontiac, Illinois, was in town during the week to look over the schedule of pictures from the Associated Producers for 1922, which will be released by First National.

The local Pathe offices are putting a quietus as much as possible on the report that Pathe is about to affiliate with the Vitagraph company. A wire from Elmer Pearson, general sales manager, states there is nothing to the rumor.

The New Virginia Theatre, of which Charles Pyle is proprietor and managing director, opened in Champaign, Illinois, December 28th. The house seats 2,500 people. Feature releases, alternating with "legitimate" attractions, will be played. Mr. Pyle is to be congratulated upon his choice in the location of his new theatre, for Champaign is a college town and the motion picture business, always good there, climbs to many broken records during the college term.

* * *

The Lincoln Theatre, owned by the Reuben Bros., of Joliet, was destroyed by fire on December 21st. The origin of the fire, which started at 12:30 a. m. after the final showing of the Dempsey-Carpentier fight films, is unknown. No insurance was carried, and a loss of $40,000 was sustained. The company is making plans for the erection of a new theatre which will get under operation as soon as possible.

* * *

A trade showing in the First National Headquarters of the latest Jackie Coogan release, "My Boy," on December 28th, was attended by more exhibitors than could be accommodated. The overflow crowd necessitated the use of a second projection room to which the reels of the feature were relayed, one by one, as soon as they had been shown in the original projection room.

* * *

H. P. Joslyn has been appointed head of the exploitation staff of the Chicago First National Exhibitors' Association. He is another capable newspaper man to enter the motion picture business, having had many years of advertising experience, as well as considerable editorial work, to his credit.

* * *

Daniel P. Kostakos, a newsboy and ex-prize fighter before he became associated with the Ascher Bros. clerical staff, has been made assistant to Nathan and Max Ascher. He is now engaged in learning the duties of a theatre manager, to be able to fit in in case of emergency, receiving his first instructions from Harry Beaumont, manager of the Chateau Theatre. "Danny" is proving himself such an apt pupil that great things are perdicted for him in the motion picture industry.

DANIEL P. KOSTAKOS
Appointed Assistant to Nathan and Max Ascher.

Lloyd Ingram to Direct Film

Lloyd Ingraham has been engaged to direct Gladys Walton at Universal City. He will begin production immediately with the star on "Second Hand Rose," a comedy drama adapted from the popular song of that name by A. P. Younger.

Starts Crusoe Serial

With the continuities, sets and productions held up merely for the selection of a star, word has just come from Universal City that production on "The Adventures of Robinson Crusoe" has been started. This is the third of its new educational-historical series. The first one, "Winners of the West," is finishing its epoch-making course of eighteen episodes. Its promise of a new and nobler era in the serial field is being carried on by the second of the series, "With Stanley in Africa," the first episode of which will be released on January 23.

It had been the intention when Eddie Polo was still with the Universal to star him in "The Adventures of Robinson Crusoe," and all preparations were made to start the serial by December 15. However, events so shaped themselves as to make it necessary to begin production on the fourth of the series, "In the Days of Buffalo Bill," starring Art Acord, first.

This problem of selecting a star for the Crusoe film was solved by Julius Stern, newly elected second vice-president, who chose Jack O'Brien. O'Brien has the physical characteristics required and had enough experience in the serial, "Bride 13," to weather the arduous role mapped out for him.

Keeping in Personal Touch

By FRITZ TIDDEN

WE have received numerous letters commending us for the stand we took two weeks ago and last week, when a certain group of daily paper film reviewers brought the matter to a head with their "criticisms" of "The Little Minister," against the manner in which really fine productions are reviewed by these poseurs. We wish we could publish all of the letters, some of which were from persons prominent in the industry and might be affected if the little group of serious reviewers got down on them and worked off their personal feelings with consistant knocks against the films in which these men have either a direct or indirect interest.

In not one of these letters did the writer request it not be published with his name attached, showing that they do not in any way fear the power these reviewers think they have. But we assume the responsibility of deciding that it is no use starting anything that might just be an annoying unpleasantness by consistant pounding, regardless.

Instead we will publish one of the letters from someone not directly connected with any of the film companies.

"Just a few lines of commendation for your remarks in the issue of January 7, apropos of 'film criticism,' so-called. Another particular instance was in connection with the very artistic production of 'Peter Ibbetson.' Few of our young and confident reviewers seemed to have read DuMaurier's story, and so were ignorant of the fact that his Peter, though awkward, misplaced and unhappy, was a husky athletic six footer, instead of the ethereal poet.

"A possible explanation of the usual pose might be that the embryo critic, assigned to motion pictures because they are assumed not to require 'high brow' qualities, with little real education and only a smattering of art and literature, is obliged to resort to peppy personalities, and his own mental reaction is his only standard of judgment. If you follow the pictures and their reviews this does little harm—you are able to discount the mental complex of the reviewer. The lady of the Tribune, for instance, cannot see a good actor if his clothes are made in Hollywood, or she doesn't like his haircut—while one of 'our set' in things dramatic or artistic is sure of sympathetic treatment.

"It is frequently entertaining reading, but it isn't criticism, and as you say, it is distinctly unfair to public, producers and theatres. It is likely to do especial harm because of an increasing habit of local papers in other cities, of quoting a 'smart' New York review.

"A. J. S."

* * *

And further speaking of these reviewers, imagine Quinn Martin giving advise to a young moving picture star on how to improve her work or keep it at a high standard!

Mr. Martin, among other things, was the only man reviewing pictures in New York that damned "The Little Minister" with faint praise.

* * *

It is such reviewers as he that are insufferable because of the pose evident in their review articles. For justifiable motives various representatives of film companies flatter them and pay them a good deal of attention. This makes them think they are really important. And from then on their poses and awful struggles to live up to the reputation they manufacture for themselves and be clever are some of the most enjoyably humorous things taking place in the industry.

* * *

Be sure to read what Rupert Hughes has to say about film critics in another part of this issue.

Thomas J. Gray has been added to the scenario staff of Buster Keaton's Company. He will write gags for the frozen faced comedian.

* * *

Goldwyn tendered a luncheon to Rupert Hughes at Keene's Chop House, December 30. The author had just arrived from the coast.

* * *

R. J. Tobin, vice president of Robertson-Cole, who is in charge of production at the coast plant, arrived in New York recently.

* * *

In what was supposed to be an exhaustive survey of the financial and industrial world, taking up at least sixteen pages, the New York Evening Post made no mention of the film business, the fifth largest industry in existence.

* * *

Carl Neilson, of Famous-Lasky's foreign department, has returned to New York from a month's trip to Copenhagen and Stockholm.

* * *

Lon Chaney left for the coast last week.

* * *

A Christmas afterthought thought up by one of our correspondent who, for obvious reasons does not want his name mentioned:

Santa's like a cameraman—
Though stockings do not thrill 'um,
When he finds a nice array
He does his best to fillum!

* * *

Harry Carey, the Universal star, arrived in New York January 5, accompanied by his wife and seven months' old child. The Carey entourage came East to visit Harry's mother. It is the first visit the star has made to this city in seven years.

* * *

F. J. Godsol returned last week from his trip abroad.

* * *

A visitor to our sanctum the other day was Mary Anderson, who came to New York for the holidays. She is to make a personal appearance tour through the Northwest, commencing immediately.

* * *

"I became the father of a boy yesterday," proudly remarked a barber shaving Lincoln Plumer. "Well, well," said the screen player, "here's a dime for the little shaver."
A little old, but hardy.

* * *

Victor Rodman, chief "heavy" of the Christie Company, whose villainous doings have been very evident in many of the Christie Comedies recently released by Educational, ranked himself as a first-rate cave man. The more villainous he could be, the more he enjoyed life.

But that was before pretty Dagmar Dahlgren, classic dancer, came dancing her way into Christie Comedies. When she appeared in "A Pair of Sexes" Victor began to wonder if bachelorhood was all it was held up to be. So he began to growl at Dagmar.

"Come hither," he said, with a frown.

But Dagmar merely smiled and danced on.

By the time Miss Dahlgren finished working in "Kiss and Make Up," Victor had been convinced that cave man tactics were useless, and was thoroughly tamed.

"I'm sorry," he said submissively. "I didn't mean to be so rough. Can't you forgive me?"

Then the beautiful dancer began to listen. Now they are Mr. and Mrs. Victor Rodman, having been married a few days ago in Los Angeles.

* * *

After finishing a difficult comedy part as the cardinal in Max Linder's burlesque on "The Three Musketeers," Bull Montana has sailed for Honolulu, where he is to rest

MARIE PREVOST

Her latest Universal production, "Don't Get Personal," was played at the Central Theatre, New York, during New Year's week with success

In the Independent Field

By ROGER FERRI

The Passing Week in Review

A WELL-KNOWN exchangeman five weeks ago purchased the rights in a certain territory to a wonderful box office picture. He promised the distributor that he would give the attraction the widest exploitation and an elaborate premier in the best motion picture house he could secure in his territory. The distributor, before selling, insisted that the picture be properly exploited and contracted to share in all expenses incurred. He had no reason to question the sincerity of the buyer, for he had established an enviable reputation as a "hustler" in his territory and was seemingly respected for his determined business methods which had established his exchange as one of the foremost State rights offices in the country.

DAYS passed and finally word was telegraphed to New York by the exchangeman that he had booked a vaudeville theatre. The national distributors immediately communicated with the exchange via the telephone, registering opposition to such a plan, but the exchange already had signed the contract and there was nothing to do except to carry it out. Though disappointed, the distributor, appreciative of the task before him, offered to co-operate, but none of this would be had by either buyer or theatre. However, considerable paper, cards, novelties, banners, cuts, mats, etc., were sent to the theatre.

DESPITE the fact that the theatre had been adequately supplied with accessories and many exploitation stunts had been outlined to its publicity man, the picture was neglected. When the writer, who attended the premier, visited the house, the paper, cards, etc., were still in the poster room unused. We picked up the local newspapers and discovered that the house had done nothing whatsoever to boost the picture there, but, on the other hand, laid emphasis on the "high class holiday vaudeville bill." In other words, this picture, which, the same day, broke records in a middlewestern city where it was properly exploited and presented to the public, was a secondary consideration and the fact that it was the premier showing meant nothing in the life of the manager. In fact, inasmuch as that house was one of a well-known circuit, he gave the impression that he was doing the exchange a favor by using the picture.

IT is not difficult to guess what happened to the picture. It was buried in a holiday bill. The vaudeville was the typical Christmas week sort, which means the poorest and cheapest to be had. This reflected on the bill. The acts bored the patrons and they filed out gradually, but in sufficient numbers to fairly clear the house by the time the picture was flashed. When the closing act came on there was a wholesale walkout. There is no doubt in the mind of the writer but that many of those folks who walked out would have enjoyed that picture.

BUT what did this showing do that was suicidal to the picture? In the first place, the exchange did not play fair with the distributor who had made it plainly understood that it was something more than a matter of dollars and cents and that he wanted to have the picture properly exploited, promising to even share 50-50 on all expenses incurred in advertising the picture. He even offered to send his own exploitation experts to assist in "selling" the production to the public. But this offer was turned down. Secondly, the booking of the picture for a premier showing in a vaudeville house was an insult to those exhibitors in that territory who have patronized that exchange 52 weeks in the year. The only reason this exchangeman had for booking this picture into that house was because the theatre was on a circuit. He was seeking dates on that entire circuit. But was that the proper way to get dates even on that circuit? Most emphatically "no."

THE picture flopped. And when it did its value in that territory depreciated. The circuit officials refused to book it. The exchangeman then appealed to his exhibitor-friends and sought dates from them. Yes, they wanted the picture, but not at the price the exchange is quoting. They take the stand that the picture failed at the vaudeville house, and, as this fact is well known among picture patrons, they would have to start anew and expend more than their ordinary appropriation in putting the picture over. This is logic that the exchangeman can not contradict. He must, and probably has by this time, admit that he pulled a "bone." And he has no one but himself to blame. While the distributor has received payment for the territorial rights, he is a disappointed and disgusted gentleman, for the incompetent exchange has without a doubt mutilated the box office value of what in the opinion of the writer is one of the greatest pictures offered on the State rights market.

SUCH tactics as utilized by this exchange should be tabooed at once. They should not exist. The distributor is entitled to every consideration from the exchange, for upon the existence of the former depends the success and permanency of the latter. His wares must be properly exploited. Exchanges have time and again complained to this office that distributors have been grossly negligent in the matter of forwarding accessories. This in some degree is correct, but the fact of the matter is that the exchanges themselves have not been the most co-operative institutions in this market. They have their faults and shortcomings. And the example, detailed above, constitutes one of the most dangerous abuses practiced by some of them.

FOR the sake of getting fifteen days the exchangeman sacrificed the future of the picture. When he did that he ignored—and unjustly so—every exhibitor in his territory. He ignored the very people on whom he is dependent for business the year round. If this exchange had sought a good house for his premier there were plenty to be had in his territory that were legitimate picture theatres. But he made no effort to book them. As a matter of fact any one of the first run houses in that district would willingly have shown that picture—and given it proper exploitation and presentation. But nothing doing. The exchangeman was not a good enough showman or business man to appreciate that the picture house was the proper place for the premier. He did not realize that success in a vaudeville house was not a credit to the picture for the reason that managers would attribute a part of the "draw" to the variety acts.

BUT this exchange is not the only one. There are a few others just like it. The distributor must insist on an immediate remedy of such a practice—and we for one want to go on record as saying that it is an abuse that discourages patronage of State rights exchanges by exhibitors. It's unfair to the distributor and the exhibitor. And, finally, it's a lot of nonsense—an open confession of incompetency. What this branch of the industry needs is more exhibitor friends. And they are not made by ignoring their presence when a real box office attraction comes along.

In the Independent Field

War Officially Declared on Film Pirates and "Flyers"

War has been officially declared on film pirates.

A definite program of action against these unlawful operatives in the State Rights market will be drawn up at the regular monthly meeting of Independent Producers' and Distributors' Association in New York on Saturday night, January 7. It is the firm determination of the association to drive these pirates out of the field.

While the "pirate" practice was somewhat curtailed during the past year, due largely to the organized efforts of the distributors, it is still one of the most dangerous menaces with which this particular branch of the industry has to contend. A number of complaints has reached the offices of the I. P. D. A. and these will be taken under consideration with immediate action following.

The coming year promises to be an unusually busy one for the association. In addition to the war against film pirates, the I. P. D. A. also will take under advisement many other questions of vital importance to the future of the market. Among these will be the "shoestring" operative.

No few distributors during the past few months have been victimized by these "shoestring" promoters who, having established an office and called it an exchange, have proceeded to issue inviting stationery and got in touch with the distributors. Some have advanced small payments on pictures, but that was about all, for the exhibitors in territories wherein they operate, knowing the reputation of these "flyers" have refused to do business with them. However, they have received enough patronage to permit them continuing their petty tactics. In so doing, however, they have jeopardized the State Rights market.

Nothing will be left undone to expose these "flyers" and subsequently drive them out of the field. As a result of their presence it is conservatively estimated thousands of dollars have been lost by distributors. Their presence, too, has menaced reputable exchangemen.

Résumé of Week's Business

WARNER BROTHERS

"School Days"

Independent Film Corporation of Philadelphia for southern New Jersey, eastern Pennsylvania, Delaware, District of Columbia and Virginia.
Skirboll Brothers, of Cleveland, for Ohio.
Celebrated Film Players Corporation, of Chicago, for northern Illinois and Indiana.
First National Exhibitors Exchange, of Pittsburgh, for western Pennsylvania and West Virginia.
E. G. Tunstall, of Minneapolis, for Wisconsin, Minnestota and North and South Dakota.

ARROW FILM CORPOATION

"Ten Nights in a Barroom"

Lightning Photoplays Corporation, of Boston, for Connecticut, Rhode Island, Massachusetts, Maine, New Hampshire and Vermont.

RUSSELL CLARK SYNDICATE, INC.

"The Two Orphans"

First National Exchange, of New York City, for New York State and the metropolis.
Turner & Dahnken, of San Francisco, for California.

"The Love Slave"

First National Exchange, of New York City, for New York State.

Margery Wilson Productions

First National Exchange, of New York City, for New York State.

WILLIAM STEINER PRODUCTIONS

Neal Hart Series

Greater Features, Inc., of Salt Lake City, for Utah.
Lannon-Sheffield Exchange, of Denver, for Colorado.

JACK AND SAM WARNER
Of Warner Bros., producing big 15-episode serial, "Shadows of the Jungle," starring Grace Darmond and Philo McCullough. Photo taken at Warner's West Coast Studio

Economy Should Be the Watchword, Says Jaccard

Jacques Jaccard, director, and Isadore Bernstein, supervising director of the West Coast Films Corporation is bent on reversing the extravagant spending idea. The West Coast is at present producing "The Great Alone" at the Pacific Studios in San Mateo, California. The picture is the first of a series in which Monroe Salisbury is to be starred.

Economy is one thing that should gain the immediate attention of producers. There have been to many million dollar flivvers perpetrated on the long suffering exhibitor and it seems nothing short of sheer idiocy and the gratification of personal whims for a director to throw away thousands of dollars when the same effect might be obtained at a far lower cost.

"Life's Greatest Question" Demand

Much interest among State Rights buyers and exhibitors has been aroused by the theme that inspired the latest Joe Brandt-George H. Davis production, "Life's Greatest Question," starring Roy Stewart. The picture is said to solve the questions: Can anything, except honesty, serve as the basis for happiness; can there be contentment and a chance for any sort of understanding, with the foundation of subterfuge and suspicion?

"But the Butler" Barry's Latest

"But The Butler" is the title of the newest Broadway-Arrow two-reel comedy with Eddie Barry and Vera Reynolds, produced by Morris Schlank. Broadway as a comedy producing unit is going very strong and the comedies are in demand.

"Four Seasons" Promises to Be One of Year's Best Pictures

Harry J. Shepard, of the Kineto Company of America, was discussing this week "The Four Seasons" and the many inquiries that have been made about it from persons in all walks of life.

"A very usual question about 'The Four Seasons,'" he said "is to ask just what it is in this picture which gives it such a human appeal; which creates in so many different types of persons a genuine sense of satisfaction; helps them to take away something from viewing that picture which they did not have before they saw it.

"'The Four Seasons' tells the story of a whole year of Nature; it is as Arthur James so well pharsed it 'Living a Year in an Hour.'"

"We have permitted private views of 'The Four Seasons' before several types of audiences and the reaction in every case has been remarkably enthusiastic. The picture speaks a universal language."

Producers Security Corporation to Distribute "The Bootleggers"

"The Bootleggers," a five-reel feature with an all-star cast, announced this week by Producers' Security Corporation as ready for distribution on the State Rights market. The feature is an Al Gilbert production and Roy Sheldon directed. The cast includes Paul Panzer, Jules Cowles, Walter Miller, Norma Shearer, leading woman for Eugene O'Brien, and others. Officials of Producers Security Corporation, in a statement issued this week, characterized the picture as "censor-proof" and added the information that the New York censors had passed it 100 per cent.

The story, according to the statement, is one that calls for many exciting incidents, among them being a battle in midair. The distributors point out the exploitation possibilities of the title and further stated that this title is backed up with an unusual story dealing with a subject that is filling the front pages of newspapers in every community in this country.

In the Independent Field

NEVA GERBER
Star of Arrow Film Corporation's Ben Wilson Productions

Live and Newsy Gossip of the Trade

IT was a merry Christmas party at the Grand & Warner Exchange in Buffalo when Manager Sydney Samson passed out gold pieces to every employe. It is rumored that there also was some real stuff on tap for the participants. Mr. Samson was presented with a gold fountain pen and pencil set. Even the crooks are showing a preference for Grand & Warner productions. A Monty Banks' comedy and an issue of Federated Snap Shots were stolen from an express wagon loaded with films of every hrand one day last week. "Why Girls Leave Home" is getting a great reception in western New York, according to Mr. Samson, who has hooked the production for almost two dozen theatres in Buffalo alone, including the Strand, Victoria, Star, Rivoli, Fillmore, Capitol, Maxine, Oakdale, Oriole, Lily, Circle, Allendale, Marlowe, Central Park, Liherty and others. "Heidi of the Alps," a Prizma subject, was a hig feature at the Loew State last week in Buffalo. Mr. Samson reports an unusually large number of hookings on this production. "School Days" will he released shortly. Howard F. Brink spent the holidays in Buffalo resting after his strenuous campaign in the interest of "Why Girls Leave Home," and getting pepped up for "School Days." Business is unusually good at the Grand & Warner office and plans are now heing made for a drive on Federated and other comedies.

Under the auspices of the Federated Film Exchange, of Boston, of which he is the head, Sam Grand, on Tuesday evening at the Copley-Plaza Hotel in that city, staged a trade showing of Warner Brothers' Harry Rapf production of Gus Edwards' play, "School Days," starring Wesley Barry. Representative exhibitors from all six New England States were on hand. A supper followed the showing. There also was dancing. All in all it was a grand and glorious affair. Harry Warner, of New York, was on hand.

January 2d marked the first anniversary of Miss Esther Linder, that enterprisingly aggressive publicity director for C. B. C., Joe Brandt and other firms in which Messrs. Brandt, Jack and Harry Cohn are interested, as chief purveyor of publicity for those gentlemen. Miss Linder spent a husy week receiving congratulations from those in the trade who were let in on her secret.

Joseph J. Goldstein, president of Arrow Photoplays, Inc., of Arrow, was given a royal reception on his arrival in Puehlo, Col., on Dec. 27. Judging from a story published in The Puehlo Chieftain, Joe is exceedingly popular there, for the yarn carried a two-column 30-point head.

A new huilding nearing completion at 915 South Olive street, Los Angeles, has heen leased to three film distrihuting companies, All-Star Feature Distrihutors, Supreme Film Exchange and the Federated Film Company. The new huilding is a one-story structure, divided into three sections, with each section contalning a large main office with a large show window fronting the street, a miniature theatre with a projection hooth and a concrete vault for films.

J. L. Friedman, of Celehrated Players Corporation of Chicago, announced last week that a deal had heen closed with Warner Brothers whereby his firm will distrihute the Harry Rapf-produced and William Nigh-directed Gus Edwards' screen play, "School Days," in the states of Illinois and Indiana.

Phil Hazza, of the Montreal Branch of the Standard Films, Ltd., has taken over the Canadian distrihution rights to the Snowy Baker pictures heing State righted hy Aywon Pictures Corporation. Incidentally, Phil also announced that his firm has taken over the distrihution in Canada of the entire output of the Film Distrihutors League.

Also from Canada comes the information that State rights patronage increased considerahly during the past few months and a hetter showing is heing looked forward to for the coming season.

David Adler, of the Buffalo office of the Lande Film Company, announces the acquisition of "Thunderholt Jack" serial, which is now heing released in western New York and which is being heavily hooked. Philip Adler, sales manager, is now out in the territory booming the serial. The Lande office, which is being operated hy the Adler hoys, is on the second floor of 145 Franklin street, Buffalo.

Lester Scott, road representative for East Coast Productions, Inc., distrihuting Amalgamated pictures, returned this week from a trip through the West, where he disposed of territorial rights to Amalgamated franchises.

Sam Grand, of the Federated Exchange, of Boston, Mass., is still confined to his hed in a Huh hospital, hut his condition is said to he rapidly improving.

Ben Friedman, of the Friedman Film Exchange of Minneapolis, is preparing for an aggressive exploitation campaign in the Northwest. Ben has acquired the rights to a number of hig features that he is now preparing to release.

N. I. Filkins, managing director of the Buffalo and Alhany Merit Exchanges, is expected to make some additions to the local sales staff in a few weeks. Mr. Filkins announces that Grace Davison will hc in western New York for personal appearances this month, appearing at many of the leading houses.

Bert Luhin stopped off at Kansas City this week on his tour of exchanges early this week. He is expected hack in New York with fat contracts late this month.

"Out of the Dust," according to Manager Rovner, of the Lyric Theatre, Camden, N. J., did the biggest business ever recorded hy that house. The engagement lasted four days, starting Dec. 27. The picture was elahorately shown, together with a prologue. The staging was under the direction of N. E. Milligan, who is distrihuting the Remington production in eastern Pennsylvania and southern New Jersey.

The Apex Film Company of Pittshurgh held a trade showing in the Auditorium there on Jan. 1 of their latest National Exchanges production, "Lotus Blossom." Single and two-reel pictures also were shown. Fifteen hundred persons attended.

Mr. Filkins announces that Merit has taken on two new productions, "The Mother Eternal" and "The Wrong Woman." Mr. Filkins is booking "Mysterious Manchuria" and "A Bit of Old China," as heing especially appropriate for showing during the discussion of the Chinese problems hy the Armament conference. He has issued a fine piece of publicity in the form of a dodger, showing headlines from the newspapers and a description of the pictures. The Merit offices will remain on the second floor of the Paramount huilding.

M. Cohen has left Buffalo to take charge of the new Nu-Art exchange, which Fred M. Zimmerman opened this week at 4 Clinton avenue. Mr. Cohen is one of the most popular salesmen in the husiness and he will get a hig welcome in the Alhany territory, where he has a host of friends. Mr. Zimmerman reports that the new Lafayette Square Theatre and the Olympic have contracted for the new Johnny Hines comedies, all the Pola Negri productions, "Everyman's Price," and "Heart of the North." Proctor's theatres in Alhany and Troy have also hooked "Vendetta" and "Intrigue," the two Negris, which Nu-Art is distrihuting. Mr. Zimmerman reports husiness hooming with the coming of the New Year.

William I. Forey, of Superior Pictures Exchange of Pittshurgh, is again hard at work, after having heen laid up for several weeks with a severe attack of lumhago.

So pressing has hecome the need for space in the new exchange of Federated Film Exchange Company of Pittshurgh that this organization has acquired the entire sixth floor of the huilding at 1001 Forbes street. Federated took over the space formerly used hy the Pittsburgh Realart Exchange.

George West, hrother of Billy West, the comedian, visited Kansas City last week. George is on the road for Myriad Productions, Inc., of New York, selling rights to the two-reel comedies starring his hrother.

L. L. Hiller to Personally Aid in "His Nibs" Exploitation

L. L. Hiller, President of "His Nibs" Syndicate, Inc., the organization especially formed to distribute "His Nibs," the Exceptional Pictures Corporation production in which Charles (Chic) Sale is making his first appearance as a motion picture star, has gone West in order to aid with the special exploitation program that will mark the first runs of the picture, "His Nibs," in the key cities.

Mr. Hiller's first stop will be at Cleveland, where he will confer with Phil Selznick, who controls the distribution of "His Nibs" for Ohio. Mr.Selznick has booked the feature in a number of key theatres in his state, and special exploitatin will mark these first runs, so that every exhibitor in the territory may take exploitation and put the picture across in the biggest posible manner to large profits. The exhibitors of Ohio are showing great enthusiasm over the picture, which will be released February 1st, and feel sure it will prove to be one of the big money makers of the year 1922.

"I am particularly interested in "His Nibs," Mr. Hiller said just before leaving New York, "for it has so many unusual points in its favor. "Chic" Sale, the star, is one of our greatest vaudeville and musical comedy favorites, and he has surpassed his stage offering by appearing in seven distinct rural character roles in his first picture. Then, too "His Nibs" is a comedy, and comedies that have atmosphere, novelty and suspense are always in the greatest demand. And a third point in favor of the picture is that it is absolutely censor-roof.

"As far as its exploitation possibilities are concerned they are so numerous that it seems impossible to exhaust them. I am very anxious to work with Mr. Selznick and the exhibitors of his territory in putting over the first runs of this picture, and I feel sure that they are going to prove highly successful."

On the completion of his trip to Cleveland, Mr. Hiller has promised to stop in Detroit, Michigan, and Pittsburgh, Pennsylvania, to confer with exhibitors in all of those key cities.

First Two Episodes of Big Warners' Serial Are Ready

The first two episodes of the Warner Brothers serial production, "Shadows of the Jungle," being produced at the West coast studios of the Warner organization under the direction of Sam and Jack Warner, have been completed and are ready for the state rights market.

"Shadows of the Jungle," co-starring Grace Darmond and Phil McCullough, is said to be one of the most stupendous serial productions made. The locale of the serial is laid in the wilds of Africa.

Over 1,500 animals belonging to Al G. Barnes, the circus man, are being used in the serial, in addition to hundreds of extras and the trainers and assistants of the Barnes circus. The entire Warner studios, save the administrative offices, is said to have been converted into a veritable jungle and day and night shifts are being used.

In the Independent Field

State Rights Coast News

ACCORDING to Hoyle" will be the next David Butler production. It is a comedy by Clyde Westover and Lottie Horner.

The Warner Brothers are about to open an exchange in Los Angeles. Sam Warner is perfecting the organization and expects to make a complete announcement late next week.

Jack Pollo is being starred in a series of two-reel semi-westerns which Arthur Delmar is producing. Martha McKay is playing the leading role.

Lucille Du Bois is playing a part in "Four Hearts," the next Dick Hattan western for Prairie Productions, Inc.

Roger Halperin Productions, Inc., has taken over the production of a series of 18 outdoors pictures in which Bob Reeves and Maryon Aye are co-starred. Albert Rogell will direct while Victor Hugo Halperin will write the stories.

"Sleeping Acres" in which "Snowy" Baker will be starred is being prepared at the Selig-Rork studio. Bert Bracken will direct. Brayton Norton wrote the scenario.

"'Neath Western Skies," a Western Classic Film Company production, starring Monty Montague and directed by Bob Horner, will be ready for release late in January, according to information given out here.

Ben Wilson, the comedy producer who releases through Arrow Film Corporation, has returned to the Coast from New York where he held a series of conferences with Dr. W. E. Shallenberger of Arrow and a number of representative exchangemen.

Attractive Posters from "The Runt," Starring "Shorty" Hamilton, Which Egler & McGovern Are Distributing on State Rights Basis

Five Big Territories Sold On Warner Brothers' "School Days"

Five of the biggest State right buyers in the country have purchased the latest Warner Brothers production, Gus Edwards' "School Days," featuring Wesley Barry, it is announced.

Louis Berman, of the Independent Film Corporation, Phila., has taken over Eastern Penn., Delaware, D. C., Southern New Jersey and Virginia. The First National Exchange, Pittsburg, has purchased the exclusive territorial rights to Western Pennsylvania and West Virginia. Skirboll Brothers, Cleveland, have acquired the state of Ohio. J. L. Friedman of the Celebrated Film Players, Chicago, has purchased the rights to Northern Illinois and Indiana, and E. G. Tunstall, of Minneapolis, has bought the rights to Wisconsin, Minnesota, and North and South Dakota.

These five deals are said to be forerunners of a number of other negotiations that are being consummated by Harry M. Warner who has stated that only those concerns capable of getting the maximum results out of the production will be given first preference in their respective territories.

The unanimous praise of the production by the trade and newspaper critics is declared to have brought a flood of inquiries to the Warner offices, not only from state right exchanges but also from scores of first run houses throughout the country desirous of booking the feature.

The cast supporting Wesley Barry is a large one, and it includes George Lessey, Margaret Seddon, Francis X. Conlan, Nellie P. Spaulding, Arline Blackburn, J. H. Gilmore, John Galsworthy, Jerome Patrick, Eveline Sherman and Arnold Lucy. The picture was produced by Harry Rapf, and directed by William Nigh, both of whom brought forth "Why Girls Leave Home," also a Warner production, and the story was written by Mr. Nigh and Walter De Leon, who is known as a successful writer.

Five Cities to Show Weiss' Bible Pictures at One Time

Louis Weiss, vice-president of Artclass Pictures Corporation, announces this week that arrangements are now being completed for the showing of the film production of the Old Testament in five key cities throughout the country simultaneously. Representatives of the organization are now in the cities in question negotiating for the leading legitimate theatre in each city. The names of the cities will be divulged next week, together with the names of the house engaged and a tentative opening date has been set for the middle of February.

These openings will follow the premier of the Old Testament film in New York, arrangements for which are now in full swing. In each of the theatres a chorus of fifty voices will form part of the musical program, while augmented orchestras under the direction of well known leaders will interpret the special musical score prepared for this production. As a special attraction for these five openings, an organist of country-wide fame will preside at the organ, rendering a special solo prior to the presentation of the entertainment on the screen.

It is stated that following the runs arranged for in the five cities, the various road companies will be kept intact and turned over to the purchaser of the State rights in each case.

Alexander to Handle All of Stoll's Pictures in U. S.

In the course of an exclusive interview William Alexander of Alexander Film Corporation, made the following interesting statement:

"On my arrival in London, not having been there for four years, I was amazed at the progress made by the English producers, as to studios and their equipment, especially the Stoll Film Company, who have a plant in Crickelwood, which is but twenty minutes from the heart of London.

"The floor space of the Stoll Film Company covers the length of a crosstown New York block. Thirty-two sets can be utilized at one time. The entire equipment, including cameras, carries the U. S. A. mark. They have virtually every well known writer in England tied up, and have a library of over two thousand stories, all well known books.

"While I was there, they were just finishing the second episode of the New Sherlock Holmes Series. This series was written especially for the film by Sir Conan Doyle.

"Stoll has Conan Doyle under contract for the next five years. In addition to short subjects, he has written some special features. The first series of the Conan Doyle stories which the Alexander Film Corporation are handling for the United States have grossed more than any two-reel subjects ever presented in Great Britain.

"While in London I arranged with a film clearing house to handle the pick of ninety per cent. of the film produced in France, England and Germany.

Fourth Big Boy Williams Ready

The fourth picture of the "Big Boy" Williams series, being State righted by Aywon Film Corporation, has been completed and is entitled "Across the Border." The natural scenic settings of four states—Utah, Colorado, Arizona and New Mexico—were used in making this picture. Nathan Hirsh, head of Aywon, reports a big demand for this series.

In the Independent Field

State Rights Buyers Clamoring for "Jungle Goddess" Serial

A veritable avalanche of inquiries is said to have descended upon the offices of the Export & Import Film Co., Inc., following their announcement of the placing of Col. Selig's new animal-jungle serial, "The Jungle Goddess," upon the independent market.

It is evidenced by the nature of these letters that Colonel Selig's reputation has created a tremendous exhibitor demand for his product, so much so, states an official of the Export & Import Film Company, that many of the biggest exchangemen are already making arrangements to come to New York to view the serial.

Colonel Selig's previous serials, "Miracles of the Jungle" and "The Lost City," are admitted to have set the high mark in animal chapter-pictures. Their success is unquestioned, due mainly to the unmatched skill of Col. Selig in making jungle pictures. No other man in the world has had the experience which this pioneer producer has gained thru making these and other serial successes.

Colonel Selig realized the shortcomings of serials in general and also noticed that serial audiences are becoming more discriminate. This is largely due to the fact that the better class serials are now booking the higher class photoplay houses and that the first-run house using serials is no longer an uncommon occurrence.

In making "The Jungle Goddess," all of these conditions were provided for. The censorship question was also carefully studied to eliminate the possibility of costly changes after the picture is released. "The Jungle Goddess," as a result of this forethought, is said to be practically censor-proof.

An indication of the value of tradepaper advertising to the exhibitor and the eager interest which the public has in animal-jungle serials made by Col. Selig, is apparent in the large number of exhibitors who have already written in and wired for information regarding the booking of "The Jungle Goddess."

Prize Winner in Screen Review

Gertrude Eggett, who won the National Contest for the most perfect female form in the United States is one of the subjects recently taken for "Shadowland Screen Review," the single reel released every two weeks by Storey Pictures Inc.

Gilda Gray, John Barrymore, Galli Curci, Darling Twins, Elsie Davenport, Ralph Ince and Eugene O'Brien, Miriam Batista, Creighton Hale and his family, Irene Franklin, Johnny Hines, Harry Morey, Diana Allen, Huntley Gordon, Mrs. Leslie Carter and Georgette Le Blanc Maeterlinck also appear.

Alexander On Foreign Films

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Observations of the Week

WILLIAM ALEXANDER, who arrived in New York on Sunday after a six weeks' business trip abroad, reports generally improved conditions in Great Britain. Alexander Film Corporation will release the 15 Sherlock Holmes detective two-reelers produced by Stolls.

A most striking observation of Mr. Alexander was found in his statement of an exhibitors' movement in London where the theatre owners and film distributors and producers are agitating a measure to be placed before Parliament making residence in the United Kingdom obligatory for all persons who appear in films shown there, with a penalty per capita for none residents in a picture made in the Kingdom or else a fine, stars to be assessed at five quid or the equivalent of $25; principals $15, and supernumeraries four shillings or about one dollar.

The plan, Mr. Alexander said, is regarded by English film men as a sure way to check the invasion of films from Germany,, Italy and France. The measure applies also to American-made pictures, but the feeling that inspired it, he said, has been provoked by the flood of productions seeking English markets with casts, stars and principals composed chiefly of the lowest posible priced alien players.

Advocates of this measure in their petition to Parliament maintain that unless this measure is passed British made films will have to give up the struggle to survive.

Louis Baum of Equity believes there is a tendency in this branch of the industry to flood the market with high priced pictures. Lou recently returned from a visit to various exchange centres. He has interviewed a number of representative exchangemen most of whom complain that while they want to buy pictures they are prevented from doing so because of the high assessment. He cited the case of an Ohio exchangeman who sought to buy a big production. When he learned the price he threw up his hands and quit. It was not because he did not want the picture—on the contrary the exchangeman wanted it and thought it was a wonderful buy. But if he bought that picture virtually all of his capital would be tied up in the one picture.

Certainly Exceptional Pictures Corporation is leaving no stone unturned in properly exploiting their splendid feature, "His Nibs" both in the trade and to the public. The firm's able publicity squad is pushing out pages upon pages of interesting copy concerning the picture and its star, Chic Sale. This movement can not help but open a market for the picture, which in itself is an unusual box office asset. But it is the confidence of Exceptional in its picture and the exhibitors who will show it that is arousing considerable favorable comment for this enterprising firm. It is a good omen.

Quietly, but energetically the Independent Producers and Distributors Association is carrying on its work. Because of the fact that business conditions have virtually monopolized the time of its members, the Association has been unable to give various problems the attention that they would have liked to give them. However, the new year is here and a number of reforms will be acted upon. Joe Brandt, President of the association, was a busy man this week attending to the various affairs of the organization. The possibilities of this organization are numerous and it can accomplish a great amount of good in the market —and there is no doubt but that it will.

We're strong for personal appearances. There is, in our humble opinion, no surer way of popularizing a star than to have him meet the folks who make it possible for him to draw a salary. Movie enthusiasts like to meet them. Incidently, this personal touch develops an intimacy between star and picture and public that usually fattens the box office figures.

Dave Segal Buys 'Change

David Segal of the Royal Pictures, Inc., celebrated the advent of the new year by expanding his State Rights exchange interests. In addition to acquiring the Pioneer franchise for southern New Jersey and eastern Pennsylvania and distributing their product from his Philadelphia exchange at 1337 Vine street, Mr. Segal has also taken over the franchise for the Washington, D. C. district. F. J. Sheppard, who was formerly a Royal salesman, has been promoted to the managership of the Washington exchange.

Starts On Third

Elsie Davenport, featured in Burlesque Photoplays released by Storey Pictures, Inc. has started work in the third of this series of twelve two reelers; "Little Lord Fond O' Joy." The stories for this series are by Edward Anthony,

Snapshots No. 18

Screen Snapshots No. 18 was this week delivered to Federated Film Exchanges for distribution. The issue picturizes Richard Barthlemess, Frank Mayo, Jan Kubelik, the world famous violinist and many other notables of the stage and screen.

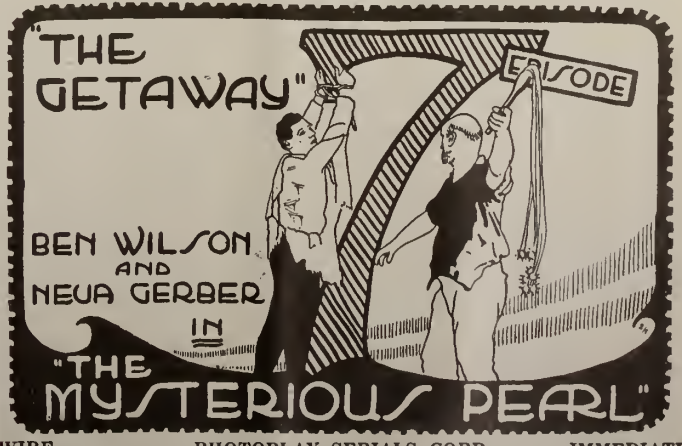
Hallrooms Inventors

In their next release of the Hallroom Boys Comedy series, being produced by C. B. C. and distributed by Federated, Freddie and Percy will take the roles of inventors. They are said to appear in a number of side-splitting stunts.

On Long Tour

A number of stars in State rights pictures will start late in January on a tour of personal appearances in the southern territory. Among those who will go are William Desmond, Grace Davison and others.

VALUABLE TERRITORY GOING FAST



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130 WEST 46th STREET, NEW YORK

IMMEDIATE DELIVERY

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you'd like a free supply of report cards.

First National

BROKEN DOLL. Another crackerjack in which Monte Blue scores. It is a pleasure to have patrons praise a picture as they did this one. Advertising; ordinary. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minn.

FAMILY HONOR. Very satisfactory offering, pleased both young and old. It is not a new picture, but it's a good one. Advertising; usual allotment of posters. Patronage; mixed. Attendance; only fair. Jack Kaplan, Royal Theatre, South Fallsburg, N. Y.

FORBIDDEN THING. A lot better than the average picture. Adverse reports rather had me guessing, but the people liked it. Advertising; ordinary. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minn.

GO AND GET IT. Excellent picture. Don't miss this one. Marshall Neilan's pictures all good. Advertising; extra advertisement in local paper. Patronage; average. Attendance; good. S. H. McNeil, Rideau Theatre, Smith's Falls, Canada.

GOLDEN SNARE. Liked the picture very much. For an outdoor production it is exceptionally fine. Curwood's works are always good. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

HOMESPUN FOLKS. A dandy rural drama. Pleased all who saw it. Christmas shopping and poor times hurts patronage on all of them, good or average. Advertising; thorough. Patronage; general Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minn.

INFERIOR SEX. A good average picture. Well liked by the younger married set. Had many comments. Advertising; two one sheets and slide. Patronage; small town. Attendance; poor. J. F. Schlez, Columbia Theatre, Columbia, N. C.

THE KID. It is all they claim for it. It's great, but did not make me any money. Played two days. Advertising; lobby, mailing list. Patronage; small town. Attendance; poor. Liberty Theatre, Roanoke, Ala.

LYING LIPS. Good. Some real good dramatic stuff, while title has exploitation possibilities. Advertising; teaser cards, special lobby and splash billboard. Patronage; small town. Attendance; good. W. Ray Erne, Arcade Theatre, Charlotte, Mich.

PECK'S BAD BOY. Picture is good average. Great drawing card. Advertising; extra space in newspaper. Patronage; regular. Attendance; good. S. H. McNeill, Rideau Theatre, Smith's Falls, Ont., Canada.

SALVATION NELL. Picture will not please society. Patrons very much discouraged. Advertising; extra. Patronage; mixed. Attendance; fair. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

SALVATION NELL. Very good production, indeed, of its kind, but too much religion for average audience. Advertising; usual. Patronage; medium class. Attendance; fair. Geo. C. Poindexter, Broadway Theatre, Topewell, Va.

SOWING THE WIND. Excellent, highly praised by my patrons. Advertising; window cards and one sheets. Patronage; high class. Attendance; fair. G. W. Saul, Firemen's Hall, Hillsdale, N. J.

STRANGER THAN FICTION. Picture pleased very well. Far beter than any of her others. Advertising; regular. Patronage; mixed. Attendance; fair. Arch. E. Bamberger, Empress Theatre, Owensboro, Kentucky.

TRUTH ABOUT HUSBANDS. Very good for adults, not suitable for children. Advertising; window cards and one sheets. Patronage; high class. Attendance; poor. G. W. Saul, Firmen's Hall, Hillsdale, N. J.

Fox

CYCLONE. Very good picture for Mix. Pleased every one. Advertising; ones, threes, sixes and photos. Patronage; small town. Attendance; good. R. L. Harding, Plaza Theatre, Little Rock, Ark.

OVER THE HILL. A wonder picture. It pleased all. Commended by pulpit. Advanced admission prices reason for not breaking records. Advertising; newspapers, heralds, program, lithos. Patronage; high class. Attendance; fair. T. D. Davis, Fourth Street Theatre, Moberly, Mo.

THE PRIMAL LAW. A good pleasing western picture of the better sort. Dustin Farnum has all the ear marks of a great star, but does not seem to attract the fans. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Liberty Theatre, Jonesboro, Ark.

RIDING ROMEO. Good western with plenty of action and humor. Mix a favorite here. Advertising; usual, posters, photos, etc. Patronage; mixed. Attendance; good. Anna Frankle, Strand Theatre, Leon, Iowa.

RIDING ROMEO. Very good picture. Tom Mix in his best, all full of action. Every patron pleased. Advertising; same as usual on other pictures. Patronage; mostly big people. Attendance; very good. Frank Fera, Victory Theatre, Rossiter, Pa.

TO A FINISH. A splendid, lively picture worth boosting big. Not a dull moment in it. A real western. Advertising; posters. Patronage; best rural. Attendance; good. B. A. Aughinbaugh, Community Theatre, Lewiston, Ohio.

Goldwyn

DANGEROUS CURVE AHEAD. The most delightful picture we have ever shown, it starts with humor, especially in subtitles, settles down into the business of marriage and then works up to where it will cause a flutter of white around the house as the gentler sex recall vigils of weariness around the sick-bed of some child. It is a big picture, because there are no train wrecks, storms at sea or other adjuncts of the average big feature. It's just human nature portrayed in a delightful fashion; all credit to the one who subtitled the picture. Fine. Attendance; fair, gained each night, however. Columbia Theatre, Columbia City, Indiana.

HIS OWN LAW. Good picture, but film too dark, probably reissue. Will please average audience. Advertising; ordinary advertising. Patronage; small town. Attendance; fair. Anna Frankle, Strand Theatre, Leon, Iowa.

THE OLD NEST. 100 per cent. picture from any angle. Will back to the limit anything that can be said in its favor. Should be exploited like a road show. Advertised to the limit. Lacks the gallery play of "Over the Hill" and gives much better satisfaction. Advertising; every known method. Patronage; mixed. Attendance; very good. J. J. Wood, Redding Theatre, Redding, Calif.

THE OLD NEST. One of the best pictures ever shown in city. Pleased 99 per cent. of the people. Advertising; lobby and two six sheets. Attendance; good. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

JOURNEY'S END. Fine picture, but was disappointing to the younger people. Older people raved about it. Advertising; 24 sheets, street car cards, program, newspapers and trailer. Patronage; mixed. Attendance; fair. J. A. Schwalm, Rialto Theatre, Hamilton, Ohio.

SILENT BARRIER. Acting couldn't be improved upon. Think it pleased about 50 per cent. Fine snow scenes. Advertising; ones and lobby. Patronage; small town. Attendance; fair, bad weather. J. R. Rush, Pastime Theatre, Pearl City, Ill.

Metro

CAMILLE. Nazimova in this production of course would, and did, draw people, but to top it off when picture was shown we find some amateur photographed it. Camera out of focus, dirty lenses, action too slow, blurred and horrible; inexcusable work. Slighted and cheapened at every turn. Disappointed people, when with a little expense and a little care, it could have been so good. Ned Pedigo, Pollard Theatre, Guthrie, Okla.

FINE FEATHERS. Very good picture, but bum business. Lots of favorable com-

Straight from the Shoulder Reports

ments. Advertising; lobby and mailing list. Patronage; small town. Attendance; poor. J. F. Pruett, Liberty Theatre, Roanoke, Ala.

THE MAN WHO. Was afraid of this one, exhibitors' criticisms divided; found it pleased, but gald we did not push it any stronger. Would have been a flat failure in less clever hands than Lytell's, his ability saved the show. Advertising; regular. Attendance; fair only. Columbia Theatre, Columbia City, Indiana.

POLLY WITH A PAST. Only fair imitation of a French girl in disguise. Fair picture only. Advertising; usual. Patronage; medium class. Attendance; poor indeed. Geo. C. Poindexter, Broadway Theatre, Hopewell, Va.

POLLY WITH A PAST. Very good, pleased, but did not draw. Lost money on this one. Advertising; lobby and newspaper. Patronage; small town. Attendance; poor. J. F. Pruett, Liberty Theatre, Roanoke, Ala.

Paramount

AFFAIRS OF ANATOL. Only a fair picture, little better than ordinary. Did not cost so darned much to produce. Exhibitors should not be held up on this overestimated thing. At a reasonable price it is just fine, but ours was not a reasonable price, so it is all wrong. We made no money. Yes, it pleased. Ned Pedigo, Pollard Theatre, Guthrie, Okla.

AFFAIRS OF ANATOL. Absolutely the classiest picture ever on our screen. My hat off to Cecil B. DeMille. Let others rave about Griffith, Ince and others, but for unadulterated genius and real showmanship, commend me to DeMille. Advertising; as usual. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Ark.

AT THE END OF THE WORLD. Very good feature. Did not draw very good, but all who saw it seemed to be well pleased. Advertising; regular. Patronage; mixed. Attendance; poor. Fred S. Windenor, Opera House, Belvidere, N. J.

BONNIE BRIER BUSH. English picture will go good in London, not in U. S. A. Advertising; posters, signs and papers. Patronage; small town. Attendance; poor. J. Carbonell, Monroe Theatre, Key West, Fla.

BRONZE BELL. Fair picture, no drawing power. Patrons did not like it. Lost money on it. Advertising; street car cards, program, newspapers. Patronage; mixed. Attendance; poor. J. A. Schwalm, Rialto Theatre, Hamilton, Ohio.

DON'T TELL EVERYTHING. Disappointing. Story is very thin and picture short. Reid has had many better, starring alone. Patrons expected more and said so. Advertising; special lobby, handbills, slides and program. Patronage; mixed. Attendance; fair. Cragin & Pike, Majestic Theatre, Las Vegas, Nevada.

THE GREAT DAY. Cut 'em out, Mr. Zukor. This British stuff is simply killing the prestige of your trademark in my town. Rotten to the nth degree, every one of them. Advertising; said as little about it as possible. Patronage; small town. Attendance; fair, holiday. A. L. Middleton, Grand Theatre, DeQueen, Ark.

HER HUSBAND'S FRIEND. Did not think Enid Bennett would ever be seen in such a poor picture from an audience point of view. Advertising; newspaper, cards and program. Patronage; family. Attendance; good. A. G. Pearson, Pearson's Theatre, Somerville, Mass.

HUMORESQUE. One of the best we have ever had. Played two days, only fair business at first, but picked up later. Advertising; newspaper. Patronage; small town. Attendance; good. L. T. Carskaden, Music Hall Theatre, Keyser, West Virginia.

KING, QUEEN AND JOKER. A real lemon that will not add to the prestige of any theatre. Patronage; average. Attendance; light and glad of it. L. M. Zug, Rialto Theatre, Jerome, Idaho.

ONE A MINUTE. A corker! Ran it with a Buster Keaton comedy and got more laughs to the foot than I did from Buster and that's some. It will please 99 per cent. Advertising; regular. Patronage; mixed. Attendance; fair. O. V. Drew, Acme Theatre, Vinalhaven, Maine.

PARIS GREEN. A fair Ray picture. Ray is usually good when he does not overact his part. Advertising; posters. Patronage; best rural. Attendance; poor. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

RESTLESS SEX. Picture pleased about 75 per cent. Advertising; regular. Patronage; mixed. Attendance; fair. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

RESTLESS SEX. First six reels very excellent, the last reel was so long drawn out that it spoiled the picture. Advertising; programs, newspaper and cards. Patronage; family. Attendance; good. A. G. Pearson, Pearson's Theatre, Somerville, Mass.

SACRED AND PROFANE LOVE. Patrons did not like this. Miss Ferguson's personality was lacking. Theme of story very much abused. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

SICK ABED. Very good comedy, although this is not a new one, seemed to please. Wallace Reid a favorite. Advertising; usual advertising. Patronage; best. Attendance; good. Anna Frankle, Strand Theatre, Leon, Iowa.

SILK HOSIERY. Many favorable comments, nothing great, just a nice program picture. Title drew, but Bennett is well liked here. Advertising; lobby and newspapers. Patronage; small town. Attendance; fair. Ray Pfetcher, Isis Theatre, Roseville, Ill.

TEETH OF THE TIGER. Those who saw picture liked it very well, but it didn't draw well. Advertising; photos, one sheets, newspapers. Patronage; town. Attendance; fair. Harry C. Waffle, Lyric Theatre, McIntosh, S. Dakota.

WHAT'S YOUR HUSBAND DOING? Nice little program picture, amusing. It will please, not like "23 1-2 Hours' Leave," however. Advertising; posters. Patronage; rural. Attendance; poor. B. A. Aughingbaugh, Community Theatre, Lewistown, Ohio.

THE WHISTLE. Was very well taken by our patrons although this is a very unusual type for Wm. S. Hart. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Pathe

BEGGAR IN PURPLE. Very good picture that will please any audience. Story holds interest throughout. Pathe's rentals are such that the small town exhibitor can make something on them. Advertising; usual newspaper, billboard and lobby. Patronage; small town. Attendance; fair. Jno. W. Joerger, O. K. Theatre, Enterprise, Oregon.

THE DEVIL TO PAY. Although a little uncanny in some places I think this is the best so termed all-star of this class for some time. It should be listed as starred by Roy Stewart. Advertising; usual newspaper with extra billboard. Patronage; small town. Attendance; very good. Jno. W. Joerger, O. K. Theatre, Enterprise, Oregon.

Realart

MARCH HARE. Nice light entertainment for any audience. The star is working her way into public favor. Advertising; street car cards, 24 sheets, newspaper, program, trailers. Patronage; mixed. Attendance; fair. J. A. Schwalm, Rialto Theatre, Hamilton, Ohio.

THE SPEED GIRL. Was disappointed in this picture and in Bebe Daniels. About the poorest picture she made. All her other pictures have been extra good. Advertising; average. Patronage; mixed. Attendance; good. Charles Kuchan, Idylhour Theatre, Canton, Ill.

R-C

THE FOOLISH AGE. Fine comedy that certainly pleased. First picture of this star, Doris May, for me. Hope she keeps up the way she started. Advertising; better than average. Patronage; mixed. Attendance; good. Chas. Kuchan, Idylhour Theatre, Canton, Ill.

LIVE AND LET LIVE. A good picture. Advertising; average. Patronage; mixed. Attendance; fair. Charles Kuchan. Idylhour Theatre, Canton, Illinois.

SALVAGE. Fine picture. The best Pauline Frederick picture from R-C and it went over the best of her pictures for me. Advertising; average. Patronage; mixed. Attendance; good. Chas. Kuchan, Idylhour Theatre, Canton, Ill.

SEVEN YEARS' BAD LUCK. A good five-reel comedy, a laugh every minute and takes better than dramas here. Kept my patrons laughing all the time. Try it. Patronage; all classes. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

SEVEN YEARS' BAD LUCK. More stunts to the reel than most of them. Max Linder gave us one that made even the sour ones laugh. Advertising; thorough. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minn.

STEALERS. A good picture from all angles, teaches a good moral lesson and will please any audience. Advertising; cards, bills, newspaper, one sheet. Patronage; first class. Attendance; poor. A. E. Rogers, Temple Theatre, Dexter, N. Y.

STEALERS. They had the material here to make a big wonderful picture, but somewhere they slipped, and only turned out a picture that's just above the average. It's in eight reels and would have been better in six. Advertising; regular newspaper, extra billboards. Patronage; mixed. Attendance; fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

Selznick

GHOSTS OF YESTERDAY. A very good picture starring Norma Talmadge and Eugene O'Brien. O'Brien is much better in this than his star vehicles. Advertising; average. Patronage; mixed. Attendance; fair. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

Straight from the Shoulder Reports

THE GREATEST LOVE. This is the best picture we have shown this year. Everyone greatly pleased. You can't go wrong on a Select program. Advertising; photos, one sheets, postal cards. Patronage; smalltown. Attendance; fair (snow storm). P. S. Nielan, Rex Theatre, La Moure, N. D.

A MAN'S HOME. Believe it to be the biggest disappointment you could draw among pictures. Cannot see it from any angle. Rotten business and glad of it. Ned. Pedigo, Pollard Theatre, Guthrie. Okla.

REMORSELESS LOVE. A fine picture. Both star (Elaine Hammerstein) and lead (Niles Welch), were very good. Patrons highly pleased. Advertising; average. Patronage; mixed. Attendance; fair. Charles Kuchan, Idylhour Theatre, Canton, Ills.

United Artists

DREAM STREET. Opinion divided as to picture, although all applauded work of Dempster and Graves. My personal opinion is, wonderful picture. Advertising; special lobby with all colored lights, prologue and heavy newspaper and lots of cards. Patronage; smalltown. Attendance; good. W. Ray Erne, Arcade Theatre, Charlotte, Michigan.

THREE MUSKETEERS. One of the best of Costume pictures, sold too high, but why do they make costume pictures? Just about 25% appreciate them. Another loser for me. Advertising; newspaper, heralds, banner, all styles of litho. Patronage; very best. Attendance; poor. F. M. Holeman, Garrick Theatre, Madisonville, Kentucky.

WAY DOWN EAST. A very fine picture, but they certainly are asking too much money for it, lost money and if there ever was a picture that had publicity this one had it. Advertising; 591 inches newspaper, 1800 circular letters, all styles of paper, in fact everything. Patronage; very best. Attendance; poor. F. M. Holeman, Garrick Theatre, Madisonville, Kentucky.

Universal

THE CONFLICT. Good picture, but thrills were not what they were advertised. Priscilla Dean doesn't do any more than walk on logs. Advertising; four papers, threes, sixes, 100 window cards and special lobby display. Patronage; neighborhood. Attendance; 900. J. Edw. Mitchell, Strand Theatre, Waverley, Mass.

DESPERATE TRAILS. Good picture, Harry Carey well liked. Universal features as a rule good. Photography poor. Advertising; six sheets, newspapers, photos, slides. Patronage; mixed. Attendance; good. Al. V. Bothner, Majestic Theatre, Troy, New York.

THE FIGHTING LOVER. Frank Mayo is great favorite here and drew his usual good crowd. Advertising; newspaper. Patronage; smalltown. Attendance; good. L. T. Carskaden, Music Hall Theatre, Keyser, W. Va.

MAN TRACKERS. The audiences in suburban theatres to-day like Northwestern pictures, even if the cast is not all star. They enjoyed this picture. Advertising; program, cards and newspaper. Patronage; family. Attendance; good. A. G. Pearson, Pearson's Theatre, Somerville, Mass.

NOBODY'S FOOL. A dandy picture that went over fine. Cast included a former Cantonian so that helped put it over. It's a real good comedy. Advertising; better than average. Patronage; mixed. Attendance; good. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

PINK TIGHTS. Some dandy little picture, went over better than most specials. Everybody pleased, but why did the girl say to the preacher "forget that I got legs."? Why do they have to mar otherwise perfectly clean and entertaining picture. When a man has to work for seven years to get his house up to a paying proposition and finally get some of the picture knockers to coming to your show they can find flaws enough without deliberately slamming them after you get them to come. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

Vitagraph

BRING HIM IN. Fairly good. This sort of picture is good for the smalltown Saturday crowd. Ran two reel Tom Santsche and Lloyd reissue with it. Advertising; advertised as double feature bill. Patronage; smalltown. Attendance; good. W. Ray Erne, Arcade Theatre, Charlotte, Michigan.

THE FORTUNE HUNTER. An excellent picture. One of the best rural comedy-dramas we have ever had. Clean, wholesome and delightfully entertaining. Advertising; one sheets, photos, 11x14, heralds and local paper. Patronage; community. Attendance; fair, bad night. Ida Grant, Grant's Theatre, Hobart, New York.

Wid Gunning, Inc.

THE OLD OAKEN BUCKET. A wonderful production, many liked it better than "The Old Nest." Photography fine. We are bringing the picture back for a return date. Advertising; special set of six slides, lobby display, mats, school children contest for prize on largest list of words made from letters in title, three sheets, one sheet, etc. Patronage; high class. Attendance; packed house. John W. Creamer, Pert Theatre, Gillespie, Illinois.

State Rights

WHEN DAWN CAME (H. E. DIERKER). A splendid picture. Don't remember when a picture pleased so much. Many compliments. Should run it as a special. Advertising; average. Patronage; mixed. Attendance; good. Charles Kuchan, Idylhour Theatre, Canton, Ills.

THE MASK (IMPORT & EXPORT). A very good production. Would recommend it for any theatre, will please all classes. Advertising; six, three, one sheets, photos, extra newspaper. Patronage; general. Attendance; fair. U. G. Replogle, Grand Theatre, St. Mary's, Ohio.

MONTANA BILL (RICHARDS & FLYNN). Good, but has quite a bit of night scenes in reels four and five that were so dark had to put out house lights. They make the night scenes too dark. Find all of Fairbank's pictures good. So far have run four of them. Wm. Thacher, Royal Theatre, Salina, Kansas.

Comedies

RAINBOW ISLAND (PATHE). Good comedy. Patronage; smalltown. J. R. Rush, Pastime Theatre, Pearl City, Ills.

TWIN CROOKS (UNIVERSAL). This was a hummer. One continual laugh. Ran with "Pink Tights." Patronage; smalltown. Attendance; fair. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

EXHIBITOR'S REPORT

Title of Picture..... Producer .....

Your Own Report.....

.....

.....

How Advertised .....

Type of Patronage..... Attendance .....

☐ Good ☐ Fair ☐ Poor

Theatre ..... City ..... State .....

Date ..... Signed .....

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

Selling the Picture to the Public

By EPES WINTHROP SARGENT

How Australian Picture Managers Advertise Their Films to the Public

NOTE:—This story of advertising the films in Australia has been written by Albert Deane, publicity manager of the Australian branch of the Paramount. It runs a trifle long, but we believe that the complete picture it draws of exploitation "down under" will be of sufficient interest to excuse its length.

IF the Australian exhibitor is perfectly content to exploit his picture according to its merits and then pay the piper—in the shape of a whole host of municipal by-laws—then he should meet with unbounded success, for Mr. and Mrs. Australia are proverbially enthusiastic and delight in the unconventional.

It is here proposed to outline, in four sections, the procedure of the Australian exhibitor—whether he be first-release, suburban or small-town—right from the time of booking his film down almost to the signing of his deposit slip at the bank.

Accessory Advertising

For the purpose of advising the folks about a picture by means of outdoor advertising, what is known as a hoarding is made use of. This is identical with the American stand, but is not uscd as neatly nor constructed so distinctively. Posters of many sizes are placed upon it in a very patchwork-quilt fashion and so each does not have the degree of attractiveness that it should. Into this motley must go the exhibitor's lithograph and take its chance of being observed.

Posters also are used in advance both around the theatre and in the lobby, whilst in conjunction with them, for wider and more inexpensive publicity, use is made of what is known as the Daybill. This might easily be termed a half-sheet, for it is as deep as a one-sheet, but only half as wide and can be prepared in lithograph for about $20 a thousand. These are sniped in outlying districts, in shop windows and in many other places where their comfortable size accommodates them.

In almost every instance the exhibitor prepares and has printed his own couriers (heralds) and various methods are utilized in the distribution of these. They may be handed to outgoing patrons, may be placed with householders by paid distributors and in some instances arrangements have been made with the postal authorities where by payment of one cent per courier they may be distributed by the letter-carriers in specially authorized envelopes to householders at the carrier's discretion. These couriers carry advance publicity and teaser campaigns relating to forthcoming attractions.

Where a production is particularly adapted to a teaser campaign, snipes, usually about twenty inches by five, stickers, scattered newspaper ads and teaser stereos (electros) in newspapers and house organs are the media used to attract the public attention.

Announcement slides—often five or six for the one picture—tell the fact from the screen and many theatres use slides for productions which are well into the future.

Banners over the lobby entrance and lobby display photos are also made use of extensively. These are not sold to the exhibitors but hired, as are also slides and electros, but all paper is sold outright.

All this time it must be borne in mind by the reader that, with a few very notable exceptions, the Australian exhibitor has been, and still is being compelled to serve up a program containing two feature pictures in addition to fillers; so that unless he decides to concentrate upon one picture only, he has to duplicate his accessories and his method of using them for each of the two features.

Exploiting The Picture

Mention has already been made of the bugaboo of the municipal by-laws. These comprise, I think, the greatest list of "Thou shalt not's" in captivity and the fearsome penalties tacked onto the end of each one of them make a person think not twice about defying them, but seventeen times or more. Consequently, with the exception of an oft-lavish use of the several accessories outlined previously, not a great amount of actual go get 'em exploitation is indulged in. However there sometimes occur cases of inspired defiance from which very worthwhile results are gained.

Any competition or stunt with tickets for prizes is always a success, for some queer psychological twist always seems to render a free ticket's value about ten times its actual face value. Likewise petty remuneration by tickets instead of cash in Australia is always the far more successful method. Consequently such a stunt as dropping couriers from an aeroplane, with tickets attached to a few, is always a success.

Floats are not permitted, nor are banners in, or across the streets, but occasionally in the event of such a procession through the streets as Eight Hour Day (Labor Day), the regula-

Pay As You Exit Idea Rent Free Exploitation

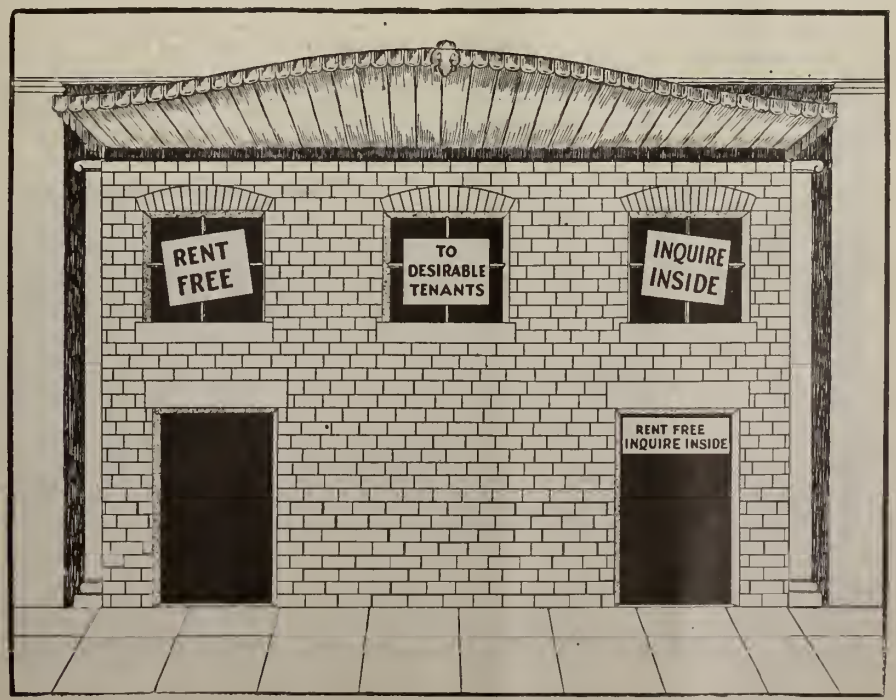
Here is the idea suggested by Walter Lindlar, assistant to Claud Saunders, of the Paramount exploitation department for "Rent Free," the next Paramount release. If you have the Paramount service, hold this against the coming of the picture. Otherwise add it to your gallery and adapt it to any picture it will fit.

Mr. Lindlar suggests that for this picture the patron be confronted with a sign reading that admission is free, but the patron can pay as he exits if he approves the entertainment. In this case the box office is eliminated and replaced by a "renting office" at the exit door. Some few persons may leave without paying, but most of them will cash out, and the loss of a few admissions will cover the cost of a novel talking point.

Where you exact admission in advance, put up a sign stating that you rent the seats free, but make a small charge for light and heat. That will put the idea over the still assure your receipts.

In building this lobby hold the front flat and save the pieces cut out for windows, then you can repaint later on, with other openings for some other attraction. It is a foundation structure on which much work can be done from time to time.

On the other hand, you can decorate the brickwork with trailing vines, or run a row of potted plants along the base and get an elaborate effect. By laying off the idea to some local real estate dealer, you may be able to split the cost of the building.



WALTER LINDLAR'S SUGGESTED LOBBY FOR "RENT FREE"

In this the front is shut off with a false front dome to represent brick and with for rent signs in the windows. If you can get real windows with broken glass stuffed with rags, it might help to emphasize the comedy nature of the picture

Selling the Picture to the Public

tions are waived and floats are then permitted.

Co-operative tie-ups are only now forming part of the education of the Australian merchant and like one who has suddenly seen the light, he is proving himself a ready and apt pupil. Judging from advanced reports received concerning the activities of John W. Hicks Jr., who is controlling the distribution of Paramount and Realart productions down there, 1922 is going to prove a revelation in the matter of tie-ups.

So that what is being written now regarding exploitation in Australia will really prove to be history, since it is written concerning an age which is swiftly pasing.

Some Stunts Which Have Sold the Picture

An advance showing of a really worthwhile picture in some big public institution such as the Town Hall (City Hall), and a request for all those attending to submit their opinions, preferably to the press, has in almost every case secured a desirable initial impetus to the picture. From these opinions newspaper controversies have often commenced and attained a countrywide significance. Just to quote two pictures which might come into this double-headed category I might quote Paramount's "The Inside of the Cup" and Selznick's "The Flapper."

Small novelties such as hairpins for the picture of the same name, small envelopes containing sand for Bill Hart's grittily-titled picture, and betting tickets for "The Home Stretch" form but a few of the minor interest-attracting devices which have been employed to advantage.

Official Endorsement First

Official endorsement of a picture is a great selling factor, but this has only been gained in comparatively few instances. One of these, as might naturally be inferred, was "Humoresque," whilst another—digging back into the murky past—was "The Miracle Man."

Those two veterans "What's Your Hurry?" and "Too Much Speed," both received the endorsement of the police authorities and this was fully capitalized.

But summed up, all in all, it will be readily seen that exploitation is a science with practically untouched possibilities in Australia and I am moved to again urge upon you to 'watch Australia's smoke' right from the beginning of 1922.

Hyman's Novelties at the Mark Strand

For the week of January 8, Edward L. Hyman, of the Mark-Strand, Brooklyn, announces a novelty in a prologue to the comedy instead of the feature. This is really a production number, germane to the film, rather than a prologue in its true sense, but it serves to make talk. The comedy is Harold Lloyd in "A Sailor Made Man" and the prologue is a bass solo, "The Sea Makes a Man a Man," sung in an adaptation of the setting used last week for the Pinafore selections. The singer is dressed in naval uniform and is supposed to represent Lloyd, though Hyman does not say whether or not the glasses will be used.

EDW. L. HYMAN

The overture will be selections from Lohengrin, played straight. The last two or three overtures have been merged with a production and the return to straight will serve as a change. The orchestra will be flooded with magenta from the booth, with four 500 watt lamps in blue playing from overhead. Two bridge spots in orange will be thrown on the plush curtain of the production stage and the transparent windows on either side of the orchestra stage will be in harmony.

The first production will be a suite of waltzes by Dvorak, Brahms, Strauss and Schubert, done into motion by a premiere and secondas. The set will be the blue cyclorama, with openings through which show blue sateen backings. The cyke will be flooded dark blue and the backings a lighter blue, to give contrast. The dancers wear Greek costume of chiffon. For the first dance the performers will be picked up with magenta spots, amber and pink for the next two and a color wheel for the fourth. The foots will be blended green and blue.

The Topical Review separates this from a concert number by the male quartet, singing on the front apron. The selections are "Carmena" waltz, Wilson, and "The Sandman" Protheroe.

Charles Ray in "R. S. V. P." is the drama feature, followed by the sea number and the comedy, with McKinley's "Arabesque" for the organ postlude.

Under the heading of newspaper advertising must naturally come paid space advertising and free publicity. In the latter respect many papers are quite liberal and will print anything that is truthful and really worthwhile. But it is fatal to attempt to put 'fake stuff' over as it might 'kill' an exchange or an exhibitor with whatever paper or papers that publish it. Free publicity also includes photos, but these only appear in the weeklies and Sunday issues.

Paid space advertising even judged on a relative circulation basis, is cheaper in Australia than it is in the U. S. Thus as a natural corollary, it follows that exhibitor's advertisements in both the daily and Sunday newspapers are bigger there than they are over here. In a Sunday issue it is not an uncommon occurrence to find two or even three distinct full page ads in addition to quite a number of half and quarter pages.

The advertisements are in most cases illustrated by Australian made cuts—usually in line, but also quite frequently in a composite line-and-tone; and after a period of the opposite practice a few years ago, the stern and steadfast motto that is now almost a religion with advertisers is "Truth In Advertising." So that now prospective patrons can know just what they are going to see.

Coincident with their daily announcements the first-release theatres in the capital cities carry the announcement of their forthcoming week's attractions; so that virtually these theatres are perpetually carrying two distinct advertisements.

Each adverisement usually carries the location of the theatre, the full season of the programme's screening and the list of "admission prices, plus-tax."

In the text of the advertisements superlatives are taboo and so the vast army of "est's" and "ion's" is seldom made use of, and then only when truthfully necessary.

HERE IS HAROLD WATTS' IDEA OF A POSTER FOR "THE SHEIK"

He has this stand built for "The Affairs of Anatol" and has been using painted posters and straight 24s ever since. This is a painted sign and helped to keep business up at the Strand Theatre, Omoha, for a very profitable two weeks

Ruff Stuff

Ralph Ruffner, of the Capitol Theatre, Vancouver, has not been writing much lately, but he is still keeping in form. Recently the circuit he is with offered prizes for the best cleanups on "The Affairs of Anatol, and Ruff nosed out the Toronto house, which had been the pacemaker, and moved up from second to first place as they came under the wire. He says he is going to take some repeats on other similar contests, and if Ruff makes up his mind to it, he generally does what he sets out to accomplish.

Sold Out on 18

One of the most popular girls in Bellevue, Ohio, was the telephone central. There was only one, and everyone knew her, because she was the prize operator of that district.

When she announced her engagement, George R. Moore, of the Lion Theatre, invited her to give a theatre party. She took eighteen seats, but the rest of the town heard about it through the newspaper announcement and everyone came to give her a send-off. Those eighteen tickets virtually sold out the house.

Selling the Picture to the Public

THIS FIRST FRONT ON "MY BOY" MATCHES THE POSTERS

Jack Retlaw, of Pomono, was the first to get the new Jackie Coogan release, and he followed the line of the Yearsley posters with hond made sketches and lettering. He dressed the ushers as Jackies, and put on a prologue

Followed Yearsley Idea on Jackie Coogan Front

Playing the world-premier on Jackie Coogan in "My Boy," Jack Retlaw, of the Belvedere Theatre, Pomona, Calif., followed the Yearsley poster idea for his house front.

All of the displays were crudely drawn and roughly lettered, and unlike the average run of lobby material, therefore they attracted unusual attention.

Mr. Retlaw also made Jackie Coogans of his girl ushers and his ticket sellers, which helped to make talk. A prologue was staged showing Jackie and the Captain.

Builds a Display on Lithographic Cutouts

Manager Bradt, of the People's Theatre, Portland, Ore., has a lobby which permits a pretentious display, and for First National's "Foolish Matrons" he devised a clever stage setting with cutouts from the paper to supplement his painted scenery. It is a two groove display and makes a very ingenious use of the lithographic material.

As most scene painters are weak on figures, this is a material aid in the preparation of a lobby display, the combination idea is coming more and morc intouse, but we have seldom scen it bettcr done than in this example.

Above the lobby are the bust cutouts of three women, apparently taken from other paper, one of which is labeled "A Foolish Wife," which is a free advertisement for Universal's "Foolish Wives," not altogcthcr nccessary. It does not pay to trespass upon another title.

Bucked a Blizzard

J. V. Lynn did not know that he was preparing blizzard proof publicity when he hookcd thc American Theatre, Butte, to the Anaconda Standard on the name in thc advertisemcnts stunt for "The Sheik." He simply wanted more newspaper space than hc could afford to pay for, and knew he could get it with passes where he could not win it with as many ten dollar bills.

For an entire week the paper told about the Sunday stunt when fifteen advertisements would each carry a name chosen at random from the circulation list. The newspaper angle was not circulation stunt so much as to offset the great bulk of holiday advertising. It wanted to assure its advertisers that the spaces would be read, and each time it ran a big story about the stunt it helped the advertising solicitors as much as it did the theatre

Then came Sunday, "The Sheik" and a blizzard of proportions, but so many persons had made up their minds they were going to see "The Sheik" that they came anyway in spite of their disappointment and the storm.

Get a
P. T. A.

Exploitation Paintings Used in an Art Gallery

John Maloy, general manager for Wilmer & Vincent in Allentown, Pa., and Alvin Plough, a Goldwyn Exploitation man, gave the town the large shake-up for "The Cabinet of Dr. Caligari." They even persuaded the committee to hang a set of 14 by 22 stills in the art gallery, which is the first time this stunt has been worked in just this fashion.

An impersonator of Caligari was shown in the theatre after the trailer, seated at a desk, a black desk against a black ground, and he was dressed in a black suit. A green light shone upon his whitened face. As the spot went on he turned to the audience and remarked "Yes, ladies and gentlemen. I will appear on the screen of this theatre next Monday, Tuesday and Wednesday." Then the lights went out and hc made his exit.

Moved the Doctor

On the playing dates they moved him into the lobby, desk and all, with a nurse to keep him company, and the cashier was also dressed in a nurse's costume. The chief display sign read, "Dr. Caligari. Office hours 2 to 11. For appointments see the head nurse."

This chap Plough interests us. We'd like to hear more about him. Any man who can break into an art gallery with exploitation material amounts to something. It has only been done once before and then as a poster show.

Votes for Women

Constance Talmadge, in "Woman's Place," was the attraction at the Frances Theatre, Dyersburg, Tenn., only a couple of days before the primary election, and manager T. W. Young worked so hard on her behalf that he almost won the nomination for her. Scatter cards reading—"Vote for Constance Talmadge for Mayor. It's a woman's place" were all over town, and her "platform" was posted in front of the theatre where all might run to read. It was timely, and it took hold big.

ANOTHER COMBINATION LITHO AND SCENERY DISPLAY

This comes from the People's Theatre, Portland, Oregon, where Manager Bradt built up a couple of cutouts into o very presentable stage setting in the lobby to Advertise First National's "Foolish Matrons." The matrons are around the B. O.

Selling the Picture to the Public

Christmas Tree Party Won Gadsden Approval

Hundreds of theatres had special parties for Christmas, some for the poor children and others for just kids, but the most successfully handled party thus far to be reported was given by the Imperial Theatre, Gladsden, Ala., in conjunctin with a local paper.

It was planned to start the show at ten o'clock and have some 2,000 children, but the crowd began to gather at half past eight and in spite of the light rain, had increased to 5,000 by ten o'clock. It was not possible to take care of them all in the theatre, but those who could not get in enjoyed the band concert and felt they had been to the party even if they did not get in.

A. L. Snell, the local manager for Southern Enterprises, arranged an all-comedy program for the youngsters and the paper got 2,000 packages of chewing gum, and as many toy balloons and boxes of chocolates. It was all on an advertising basis, but that made no difference to the children and now the Imperial stands foremost among the houses in town.

In addition to providing the gifts, the newspaper gave one and two column boxes on the front page for a ten day period and whooped it up for the Imperial. And all it cost the house was covered by a five dollar bill. That covered the tree decorations. And the best part is that Snell did this on his own initiative.

"MOLLY O" WAS MADE TO HELP OUT THE SIGN PAINTERS

This is the first time the Columbia Theatre, Portland, ever put up an electric sign for a title, but when they realized what a flash they could get with that six-letter title they simply had to break precedent and set it up

Local Teaser Ad. Was Good for a Repeater

Charles H. Amos, of the Strand Theatre, Spartanburg, S. C., ran a teaser ad. in the local paper for Constance Binney in Realart's "Room and Board." It was so cleverly worded the Tampa Tribune fell for it and made it the subject of editorial comment, and then the Spartanburg paper re-copied it and Amos got a second chance at the patrons free, whereupon he changed his display copy to match the much repeated teaser and rode in on that.

Mr. Amos, who is a graduate from the operating room, also painted a castle front for the lobby—painted it himself, and that also helped to run up the receipts. To make certain that there would be no misunderstanding, he labeled it above the box office opening, "Kildoram Castle, 'Room and Board.'" The title does not suggest castles, and he wanted to make it plain. And he did it at a cost of ten dollars, which is cheap at present building prices.

Miniature Models Display a Man's Home

Evidently the miniature of a cottage will be the standard display for "A Man's Home," just as the Lindlar lobby is standard for "The Sheik." E. E. Rogers of the Tivoli, Chattanooga, built an elaborate house in his lobby, keeping it inside for a week as advance exploitation and then moving it outside where it worked during the run.

People respond to the appeal of the miniature models where they will pass more pretentious displays, and this structure made a clean-up for Mr. Rogers because it was so complete, with an auto in the garage and electric lights in both house and auto home. Everything is done to a scale, and is perfectly proportioned, which makes the appeal all the stronger. A single object too large or too small will seriously injure the effect, but Mr. Rogers kept inside the lines and the model is a fine example of how it should be done.

E. R. ROGERS, OF THE TIVOLI THEATRE, CHATTANOOGA, BUILDS "A MAN'S HOME"

It's a nifty little place and just the sort you would like to rent, and it stood in the foyer for a week before the showing of the Selznick production. It looks as though this miniature house stunt will be the standard lobby and window decoration for this play, for it can be made to cost less than a dollar or can be done as elaborately as a manager desires

Selling the Picture to the Public

HERE'S ANOTHER STAR WINDOW FOR "THE SHEIK"

It was invented by Ray Jones, of the Orpheum Theatre, Topeka, Kan., for a drug-store hook-up. The sign in back reads: "We have all those rare, old perfumes such as 'The Sheik' gave Agnes Ayres." The floor is sand and the figures litho cutouts

A New Idea for Cars

Not all of the angles on the street car perambulator have been shown even yet. The newest comes from Jones and Cammack, of the Cozy Theatre, Shawnee, Okla. They booked Fox's "Over the Hill" for five days and held it for two additional days, playing to one out of every three of the city's population.

They used circular painted cards on auto spares and a car perambulator. Exhibitors who have struggled to get a good banner on the closed car will appreciate the Jones and Cammack stunt of resting the side pieces on the running boards of a summer car and tying off to the posts. It makes a simpler fix and a very much safer one.

It helped to bring in seven solid days of S. R. O. And the funny part is that they admit they felt they had been gypped when they were talked into booking it for five days instead of three.

Real Competition

Don't think that because the man up the street or across the way has a big film that you know all about competition. If you think you are up against it, give a thought to the Royal Theatre, Laredo, Texas, on the banks (or one of them) of the Rio Grande.

They booked "A Small Town Idol" from First National, to open on a Sunday. Saturday night a 200-barrel oil well came in a short distance out of town, and everyone wanted to see the gusher. In the afternoon New Laredo, across the border, pulled a regulation bull fight and then matched a tiger against a bull, and in the evening there was a free band concert in the Plaza.

And even at that the Royal pulled them in to see the cross-eyed comedian, and pulled them to capacity, with a subsequent holding up of two more days on the advice of the Sunday spectators.

That's meeting competition—throwing the bull fight, as it were.

Do you know why you pay more for a Pickford film than for a state rights, "all-star" cast? You know that Miss Pickford will sell better because she is better known. Patrons know she is a safe bet. Did it ever occur to you that you could make your house the star of your town? Advertising, plus merit, made Miss Pickford. It can make you.

Had One New Stunt and Some Veterans

Jimmie Carrier, R-C exploitation man, worked one new idea for Doris May in "The Foolish Age" in Seattle. Two weeks before the picture was due to open at the Blue Mouse, he advertised his disgust at the failure of Seattle managers to book Seattle's own star in her big production and urged some church or organization to hire a hall and run the picture on a percentage basis. This ran two days and then the copy was changed, but ran along the same lines. The last two days whooped it up over the fact that the picture would be seen under the best possible conditions at the Blue Mouse.

In the meantime a number of organizations had applied for the booking, and they were persuaded to sell tickets to the Blue Mouse on a commission basis. As only about 40 per cent. of the tickets came in, the house was ahead.

Other stunts were the ten names notification, the blank book with "What I Know About Women," and the arrow stunt, which was worked with unemployed Legion men.

The lost key idea was also used, and 125 out of 150 keys were brought to the box office and exchanged for a pass. A special pass was used for this and the doorman was instructed to mark on the back the number of paid admissions each pass carried. The count showed that the 125 free tickets brought in 160 paid admissions. This is about the average, but this is the first time that actual figures have been taken, and this should interest managers who contemplate any free ticket distribution. You can count on one paid admission, at the least, for each ticket given free.

Posted Milk Wagons

Saving a lot of cost, the Crystal Theatre, Wayne, Ia., used the three local milk wagons for perambulators for the run of "Over the Hill," posting both sides of the carts, which completely covered the town and gave a better display than any perambulator could have done.

Of course the carts are not out in the afternoons, but on the second trip the wagons are kept out until well along in the morning, and they cover every street and not merely the business streets, so that practically everyone had a chance to see the signs.

HOW THE GARRICK THEATRE, MADISONVILLE, KY., PUT OVER "WAY DOWN EAST"

There was a high school game on Thanksgiving Day between the local school and that from a nearby town, and excitement ran high. Manager F. M. Holeman made a pipe line, and when the home eleven marched out on the field every one of the sixteen carried on his back a sign for the Garrick attraction. It is one of those stunts you have to work for, but it is worth while

Selling the Picture to the Public

Boasberg Brainstorm Convulsed Two Cities

Albert Boasberg, Detroit Paramounteer, had a brainstorm recently, and when the physicians got off his chest and said he would probably recover, he went out and sold the idea to Eddie Zorn, of the Temple Theatre, Toledo, and to the Regent Theatre, Ann Arbor. It is simple, but it will stand any small city on its head inside of twenty-four hours, and will jazz business at a house for weeks.

A Wild-Cat Flash

It was tied to the Cosmopolitan-Paramount "Get Rich-Quick Wallingford," and was started off with a display advertisement in the newspapers very similar to the flashes wildcat companies use. In it the C. C. T. Co. announced that it was going to bring 5,000 workmen to the town, put street cars on all leading arteries and build at least fifteen sky-scrapers.

The second day it added that the town would have to build subways to handle its traffic problems. The third day the company begged the reader to sell no property and give no options.

Then the Blow-off

And on the third day an unsigned warning appeared in which the advertiser offered the opinion that the C. C. T. Co. was none other than the Covered Carpet Tack Company, which two years ago had been operated in the vicinity of Des Moines—to the detriment of Des Moines pocketbooks. That, of course, put gasoline on the fire, and had everyone talking at once. They did not know whether to invest or investigate, and while they were in this frame of mind the theatre slid in with a statement that the full details of the Covered Carpet Tack Company would be shown in "Get-Rich-Quick Wallingford." After that there was nothing to be done but to buy tickets. Everyone did.

Mr. Zorn also used a show window, but he didn't need it. He just threw that in.

HERE IS A USEFUL LOBBY IDEA FOR "A MAN'S HOME"

This man's home is apparently a pasteboard cutout toy and provided with a lawn and a background of black cloth. It was devised by Gail Meyers, of the Park Theatre, Champaign, Ill., for the Selznick production, and attracted much attention

Made a Cutout Toy Man's Home Display

Almost as effective as the toy railroad was a built scene provided by Gail Meyers, of the Park Theatre, Champaign, Ill., for the Selznick production of "A Man's Home."

The basis seems to be a cutout toy such as most stores carry. If it was not, one of these toys will serve as well and will involve no trouble and practically no expense. This was built up with a yard and graveled rocks. Over on the right a table and two chairs were placed, but these are almost as large as the house, and detract somewhat from the effect. All should be built to scale.

The simplest display will atract attention, but the more elaborate the effect the greater the impression made and it will pay to devote some time and care to the preparation of the scene.

The same idea can be used for a window display, particularly in the florists' windows, where they have the greenery to build up with.

ZORN'S FLASHY WINDOW FOR GET-RICH-QUICK WALLINGFORD"

Money bags were the big attractor for the Casmopalitan-Paramount presentation at the Temple Theatre, Taleda; but windows were only a runner-up for a campaign of blue-sky advertising which had the town by the ears far several days

This Is a Pippin

Pass the cigars to A. L. Snell, of the Imperial Theatre, Gadsden, Ala. He has dug up a universal stunt.

He hired four boy scouts and put one on the street and the others on the theatre and on the roof of the post office. All day long they wigwagged to each other and all day long someone would come up with "What message are you sending, sonny?" and the invariable reply would be "The Sheik is here."

Snell counted the first thousand inquirers and then stopped, but the boy who was on the sidewalk is confident that the total was a million at least.

Snell also bannered the interurban freight car, and 500 automobile stickers, and put the Paramount over to a 33 percent increase.

But you have boy scouts and you have a theatre. Try the wigwag.

Twirling Doorknobs

For "A Connecticut Yankee" at the New Theatre, Baltimore, a new form of doorknob was employed, cut to a diamond shape and hung by one of the points. Where possible these were hung so that they swung free, and the slightest breeze would cause them to twirl, giving emphasis to the text: "Fine. It's your *turn* to laugh." "A Connecticut Yankee" at the New Theatre.

These were put into place by men in armor and they attracted even more attention than the cards, though they did not stick in any one place as long.

Twelve thousand of these hangers were put out, and Baltimore was fully informed.

Selling the Picture to the Public

Century, Baltimore, Gets Wrong Values

Generally the Century Theatre, Baltimore, gets an excellent result in its advertising, but this 175 lines across four is not to be classed with its triumphs because it permits the cast, in a mortise, to overshadow the star and the play. Probably that looked like a splendid advertisement in the original drawing, but no one visualized how it would show in the newspapers, and as a result the appeal is lost. The title and star do not stand out clearly and the figure of the star is lost in the black of the background, because nothing has been done to bring it up. Probably the figure was a photograph, and it looked all right pasted

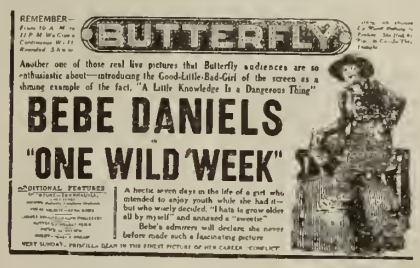
A CENTURY DUD

to the copy, so the artist did not take the trouble to outline it. In the cut it has the same tone as the background and you see very little of it. It may be artistic, but it is not advertising. Mortising to get in the minor attraction is what spilled the beans, however, for the mortise is so much stronger than the rest of the area put together that the major announcement is faded. This will not look as badly in the reproduction as it did in the original newspaper display, for a good black and while will yield more nearly what the artist was aiming at and did not obtain in the paper. The Century is entitled to a fall down now and then because its work is so generally good, but we are surprised to see the artist fall into such an obvious trap as this.

—*P. T. A.*—

Combination Display Put the Feature Over

The Butterfly Theatre, Milwaukee, is doing nice work with a combination of cuts and type. It does not flirt with hand lettering, but keeps its displays clear and readable. This for Bebe Daniels in "One Wild Week" is a good example. It is simply a reader for the production, so worded as to suggest the best angles of the story in a running appeal which carries the reader along from the signature to the underline. There is no excess of adjectives, nor sensation lines, but just a clear statement of the play which presents the idea in its most attractive guise. It runs 105 lines across six columns, but except for the added features it might have been set in half the space without seriously losing its appeal. The use of upper and lower case makes it possible to spread the appeal in 24 point type and have it read, while the title and star are in eight line gothic. Even the ears are in eighteen point and it is all about as easy to read as one could ask. The display


REMEMBER—
BUTTERFLY
Another one of those real live pictures that Butterfly audiences are so enthusiastic about—introducing the Good-Little-Bad-Girl of the screen as a shining example of the fact, "A Little Knowledge Is a Dangerous Thing"
BEBE DANIELS
in
"ONE WILD WEEK"
ADDITIONAL FEATURES
A hectic seven days in the life of a girl who intended to enjoy youth while she had it—but who wisely decided, "I hate to grow olden all by myself" and answered a "sweetie"
Bebe's admirers will declare she never before made such a fascinating picture

EASY TO READ THIS

is good, but the copy is the best thing in the advertisement because it makes you feel that here is a play you can get entertainment from. You read the text and you want to see the production. This style of advertisement is good only where the copy is smartly written. Unless you can sell through talking, it is better to stick to the press book phrases, but if you can write this sort of stuff, this style will win for you every time.

—*P. T. A.*—

In the Cities

Blotters are not just small time stuff. The Circle Theatre, Washington, D. C., used them to advantage to put over Fairbanks in "The Three Musketeers," announcing the sale of reserved seats for this engagement and only one show in the evening. It even announced that seats would be sold at three points other than the theatre for the convenience of its patrons, which is something new in the cities.

—*P. T. A.*—

Giant Football Sold Tickets to Ray Play

The Branford Theatre, Newark, used giant football cutouts for its two entrances to sell Charles Ray in "Two Minutes to Go" attaching smaller balls to get over the points of this First National production. The Branford, like most Newark houses, has to put over two features, as they do in a lot of the stick towns, but they gave most of the effort to Ray the week he was played there, because the story came in the heighth of the football season and was more timely than the other release.

—*P. T. A.*—

Lovett Still Holds to His Original Ad. Form

J. Fred Lovett, of the Royal Theatre, Providence, used to send his displays in every couple of months, but he has been out of the paper for about a year and he comes back apparently in response to a recent comment on the hand work most of the Providence theatres use. He still uses the same general form of advertisement, but he has increased his space a trifle,

ROYAL
OLNEYVILLE SQ.
THOMAS MEIGHAN in "CAPPY RICKS"
MARY PICKFORD'S
THROUGH THE BACK DOOR
CECIL B. DeMILLE'S Greatest Production
"THE AFFAIRS OF ANATOL"
Wallace Reid, Gloria Swanson, Lillian Dorian, Bebe Daniels, Wanda Hawley, Theodore Roberts, Julia Faye
Mary Pickford in "Through the Back Door"
GEORGE LARKIN
in "Roaring Waters"
The Affairs of Anatol

A LOVETT DISPLAY

for the new examples are three fives, but he adheres to the same general style he has always used, though practise has made him more adept in handling his material. This display is a little larger than the average, a five and a half inch drop, but in this comparatively restricted space he sells two of the features of the season as well as two regular program features. The cut at the top announces Mary Pickford in

THE BRANFORD THEATRE, NEWARK, WITH LARGE CUTOUT FOOTBALLS FOR CHARLES RAY IN "TWO MINUTES TO GO"

Selling the Picture to the Public

"Through the Back Door" and below there are ten cuts for "The Affairs of Anatol." These cut down to dots in the reproduction, but in the display they are really pictures and not inkspots in spite of the fact that they are only half inch circles. Mr. Lovett, as you may remember, has a house in the suburbs and his advertisement runs on a page with local news of that section instead of on the dramatic page, with the result that he has no competition to fight. In spite of this, he gives careful attention to his layouts and gets a pretty display for four changes of bill, which is something of an accomplishment in that space. He seldom goes above an eighteen point and usually holds to a twelve as his largest size type, which is the reason he can get a real display for four changes in a five inch drop. He knows that it can be done through proportioning, and he has been doing this for years. He is doing something real when he can put it over the way he does and other Providence managers—who have more space at their disposal, might follow his lead with profit to themselves. Mr. Lovett knows how to use type. The others do not, apparently, and so resort to hand lettering to get their displays, and they lose a lot of advertising through this action. Mr. Lovett does better work in fifteen column inches than the others do in quarter and half pages.

—P. T. A.—

Rowland and Clark Ads. Show the Type Mortise

Samuel Sivitz is holding to the type and hand work in his displays for the Rowland and Clark theatres in Pittsburgh, and he not only shows good lettering, but a capital italic which is used to mortise in. He is holding to the R & C crosslines, which we like very much indeed, and he has a generally good dis-

SAM SIVITZ'S SAMPLE

play. Just in passing, this space shows three very good plays for one circuit in one week. One thing you will notice about these Sivitz advertisements is that he does not duplicate the same style for two houses in a single issue. Each of the three spaces will offer a different treatment so that each has an individuality. Some artists might make all three more or less alike, but you will always find a difference in this trio of layouts so that each house stands out by itself. It is a small matter perhaps, but it does make a difference in the long run. It permits each attraction to make an individual appeal and does not throw out the three with the suggestion that you can take whichever you want. We think that Mr. Sivitz might cut in even more type in these displays, but that is more or less of an open question, and he is doing so well that perhaps it would be best to let well enough alone.

—P. T. A.—

Keeps "Sheik" Running with Well Planned Ads

Grauman's Rialto Theatre, Los Angeles, did some good work for "The Sheik," one of the best displays being this for the opening of the third week. This space is laid out to give an

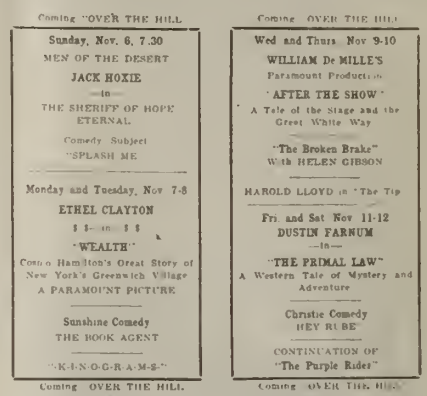
A GRAUMAN THIRD WEEK

exceptional display to the title, which is made the chief centre of the space, all other lines being held subordinate. The stills are worked in nicely for attractors and in two instances extracts from the book are used for captions. The third, which reads, "Hordes of Arabs are Pursuing me" is almost funny in its cheapness and lack of real sense. It does not create the picture the writer probably intended, though it is backed up by a picture of the Arabs in motion and one at rest. The panel tells that everyone has either read the book or has wanted to and that now they can see it in picture form. It is not very convincing copy, but the title alone will put the play over and by letting the title have all the best of it, the remainder of the space is not important. Jazz copy would have worked better here than what has been used, but the advertisement sufficed to get over the play for another week or a prosperous run.

—P. T. A.—

Benson Still Employs the Pocket Program

W. C. Benson, of the Laurier Theatre, Woonsocket, R. I., sends in a vest pocket program in response to our recent inquiry as to what had become of these valuable advertising adjuncts. Benson has been using them ever since they were invented, and he generally gets out a very good one. The sheet shown is 4½ by 5 inches, giving two pages, and he puts a four change program



BENSON'S VEST POCKETS

on this side with the front for the house and the back for talk and underline. He writes that he is still training the printer who did this work, for he recently had to change printers but that he hopes to have a better one to show presently. This is plenty good enough for a sample. If you are not using the vest pocket program, you are overlooking a good bet. They are small enough to go into a woman's handbag or a man's vest pocket, and they will be tucked away where a larger program, requiring to be folded, will be thrown down. They are inexpensive and cost so little that they can be used no matter what other forms of advertising are employed. Of late the vest pocket program appears to have been neglected, but it is too valuable a form to be forgotten. Revive the idea and give some pains to getting a good typographical display. Get a pretty face, even if you have to buy the type yourself. Don't accept whatever roman the printer happens to have on the machines. Insist upon a display face. Post Monotone in the eight and ten point sizes will work very well if you do not find anything you like better. Make them dainty and attractive and they will do you a lot of good.

—P. T. A.—

More Capital Ideas in Shea Daily Small Ads.

Here are some more studies in how to get them over in small spaces. Five of these are the week's campaign for "The Sheik" and the others are for "Miss Lulu Bett." "The Sheik" was hooked-up and played simultaneously at the Hippodrome and the North Park, but the spaces are not increased because of the two houses. Mr. Franklin figures that if a certain space will put over a show at one house, it will do the same thing at two, so he runs the regular size. In "The Sheik" ads, that for Monday is at the bottom of the left hand column, with the moon and desert effect. The desert scene is very tiny, but it is good in its outlines, though the Arabs would shudder at the black camels, which are emblematical of death. The Thursday ad, just above, gives the book title with the Paramount line, "Half of Buffalo has read" and "All of Buffalo will see——" leading up to the book. On Wednesday the picture of Valentino carrying Miss Ayers is the chief appeal and the best selling display is that for Thursday, shown in the centre of the bottom line. This properly should have been the Mon-

PICTURE THEATRE ADVERTISING

is a book every exhibitor needs. Packed with ad-stunts, tested advertising wrinkles, information on every phase of advertising for the picture house.

$2 postpaid.

ORDER QUICK! YOU NEED IT!

Chalmers Publishing Co.
516 Fifth Avenue New York

Selling the Picture to the Public

day ad since it tells most about the play, but Mr. Franklin figures that the Sunday ads will carry over the early part of the week and starts to jazz up on Thursday. Friday used the space in the upper left hand corner, with the dashing picture of the abduction; one of the best pieces of drawing these advertisements have shown. The Monday space for "Miss Lulu Bett" is not shown, but Tuesday's ad is in the lower right hand corner. This black panel is very effective. In the ring in the upper margin is "The play and book that made a

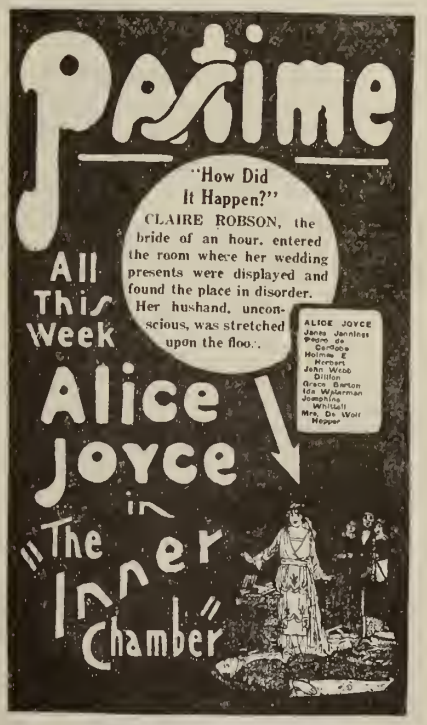
TWO SETS OF DISPLAYS FROM SHEA'S THEATRES FOR "THE SHEIK" AND "MISS LULU BETTS"

sensation." The Wednesday advertisement we do not care for, the split color never works as well as a solid. Thursday the title is nicely displayed in the crescent and on Friday the same design is used, but with the featured players effectively sketched into the band. The spaces range from 28 to 41 lines, the larger ads being used on Monday, Thursday and Friday. These would make excellent displays in larges spaces, but they are remarkable when their size is considered, for with one exception they give a strong display in a very limited space.

—P. T. A.—

Sold on a Circle to Excellent Advantage

This one hundred lines across two columns from the Pastime Theatre, Columbus, Ohio, works because a circle is set out in the black to get over the real message of the display. All of that white on black lettering is merely using the space for something. The real service the black performs it to throw into high relief the circle in which the selling point is well set forth in real type. Probably the house was not trying to sell the Vitagraph star in "The Inner Chamber." If it was, it did not do this but it did sell tickets on the angle of the play announced in the small space and the rest of the advertisement served to give prominence to this circle through contrast. From the manner in which it was handled, we think that the house was aiming at precisely the result it achieved, figuring that the play would sell better than the title and so giving it all to the type phrases, which read: "How did it happen? Claire Ronson, the bride of an hour, entered the room where her wedding presents were displayed and found the place in disorder. Her husband, unconscious, was stretched upon the floor." Naturally you want to go to the play to see whether it was hooch, a highwayman or something else which had had this effect upon the husband. The sketch at the bottom is almost indistinct, but it gives some suggestion of the main situation. We think that this was reduced from a much larger original. It looked all right in the drawing, but it did


Pastime
All This Week
"How Did It Happen?"
CLAIRE ROBSON, the bride of an hour, entered the room where her wedding presents were displayed and found the place in disorder. Her husband, unconscious, was stretched upon the floor.
ALICE JOYCE
James Jennings
Wayne de Cardoba
Holmes E Herbert
John Webb Dillion
Grace Benton
Ida Waterman
Josephine Whitsell
Mrs. De Wolf Hopper
Alice Joyce
in
"The Inner Chamber"

THE CIRCLE SELLS

not reduce well. Note the little touch whereby the arrowhead points from the copy to the scene. That arrow helps to save the space. If you can't make out the picture, you know what it is, so it is almost as good as though you could see it, but we think that the artist would do well to give a little more care to his drawings. By properly laying out the white it is possible to get a better display effect. Here the cut serves as an illustrator but not as an attractor. More clearly shown it would have served both ends, and this without giving too much white to the black space.

—P. T. A.—

Likes Type Displays Because They Attract

Elmer A. Lohmaire, publicity man of the Rialto Theatre, Rochester, N. Y., sends in one of his displays for comment, explaining that he uses type because he believes it easier to read than drawn displays. He does not mean exactly that, to judge by the sample sent, for his letter suggests the absence of other attractors than the type faces while as a matter of fact he makes shape replace drawing as the attention winner. In the sample we reproduce he uses the star cut of Miss Swanson in "The Great Moment" as well as the figure cut, setting it right into the type. Then he sets his text in a triangle formed of three point rule with ears at the apex of the pyramid. This is a good elementary device, safe and reasonably certain. The triangle gives the white space value and the form is odd and therefore adds to the pull of the white space. It does not make as pretty a display as one in which the cuts are so disposed as to give the value of drawn work. Some really artistic work can be had from cuts alone, without a penny spent on art work. Some of the samples we have shown from Nelson B. Bell prove what can be done with cuts and rule alike. But Bell has the advantage of working with printers who will carry out his ideas. Mr. Lohmaire perhaps has reason to distrust the results he might obtain from an effort to get artistic work and so plays safe. He is reasonably

Daily Performances Continuous— 9 a.m. to 11 p.m. Come early and avoid the big crowds
IMPORTANT NOTE— "The Great Moment" will be shown at BOTH the RIALTO and FAMILY Theaters TO-DAY —If you can't get in one try the other
ROCHESTER PREMIERE
The wonder picture of the year!
IN
MADAME ELINOR GLYN'S
Original Story
"The Great Moment"
GLORIA SWANSON
With
MILTON SILLS
RIALTO
BEGINNING TO-DAY

MAKING SHAPE ATTRACT

certain to come through with a design such as this where an effect to place the cuts to better advantage might result in a jumble of types. If this is the case he is wise in sticking to geometrical forms. He gets a by no means unpleasing result, and something that is infinitely superior to the average drawn work. There is a lot of type in this 135 lines by three, but the essentials are played up so that they get over without requiring the rest of the type to be read. He announces Gloria Swanson, Elinor Glyn and the play. If you are interested you read further. It is a combined reading and display advertisement of good style and reasonably large display.

—P. T. A.—

Saving Space Bills

H. E. Jameyson, of the Lyric and Doric Theatres, Kansas City, in sending in a campaign, remarks: "Ordinarily I use considerably more space on a picture of this grade, but this time I tried to make my copy do the selling instead of using extra space. Got to cut somewhere." That's a whole chapter in the book on selling. Get your copy right and you will not need to take so much space. Get some convincing argument and you have to spend less with the papers. It's better for the boss, and in the long run it's better for you. Anyone can make a splash in a half page, but to make an eighth sell as much means something besides the saving in space bills, because mere space alone does not sell. It's what you say in that space.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

The Little Minister

(*Betty Compson—Paramount—6,031 Feet*)

M. P. W.—"The Little Minister" is another masterpiece in a season of masterpieces. It embraces all the qualities that go for the heights of effective motion picture achievement.

T. R.—Perhaps few masterpieces have been given the wonderful feeling that has been attained in this picture. It is not at all difficult to discern the hand of a real artist in the direction.

N.—Quaint and charming picture made from Barrie's play. It is a picture which is compact with human touches—which is embroidered with charming detail of Babbie's charm.

E. H.—There can be nothing but the highest praise for Penrhyn Stanlaw's production of "The Little Minister." As a type of the best in pictures, this production is a good example.

W.—The artistic hand of the producer is obvious throughout the picture, and the quaint charm of the Barrie novel is delightfully presented.

The Little Minister

(*Alice Calhoun—Vitagraph—6 Reels*)

M. P. W.—Vitagraph offers charming production of Barrie's famous story.

T. R.—Practically every essential of good photodrama is in "The Little Minister."

N.—Excellent production made from Barrie's classic.

W.—A pleasing though not extravagant production of Barrie's novel. Has much simplicity and natural charm to recommend it.

E. H.—One of the best pictures yet produced in Vitagraph studios is "The Little Minister," with Alice Calhoun in the part of "Lady Babbie."

Jackie

(*Shirley Mason—Fox—4,943 Feet*)

M. P. W.—Shirley Mason is attractively cast as dancer.

T. R.—There is a wealth of human pathos in this picture.

W.—Story weak but star pleasing as usual.

E. H.—Is an English story, conventional in plot, but intensely human and possessing considerable sympathetic appeal.

N.—Light story suitable for star.

Eden and Return

(*Doris May—Robertson Cole—4,600 Feet*)

M. P. W.—"Eden and Return" offers light frivolous entertainment of rather indefinite character.

T. R.—Here's a most acceptable offering from an amusement standpoint.

W.—Doris May's second starring vehicle disappoints.

N.—Frail little comedy has some amusing moments.

E. H.—A comedy-drama which proves fair entertainment. The vivaciousness of the star is the outstanding feature.

Fifty Candles

(*Featured Cast—Hodkinson—5,600 Feet*)

M. P. W.—High tension in Irvin V. Willat's mystery drama is one of its many excellent characters.

N.—Mystery melodrama teeming with suspense.

E. H.—Murder mystery pictures are few enough nowadays to make Irvin V. Willat's production, "Fifty Candles," rather a welcome attraction.

All for a Woman

(*Featured Cast—First National—5,873 Feet*)

M. P. W.—Foreign made film with the French Revolution as a background is packed with powerful drama.

W.—Depends entirely upon clientele you cater to.

E. H.—An impressive presentation with hordes of people and many good scenes, well acted by characters who play strong parts.

The New Disciple

(*Featured Cast—Federation Producers—7 Reels*)

M. P. W.—"The New Disciple" as presented at the Lyric Theatre, N. Y., is liable to disappoint many patrons.

N.—Capital versus labor story is well acted.

W.—Industrial problems outweigh story and drama.

Pardon My French

(*Vivian Martin—Goldwyn—5,500 Feet*)

M. P. W.—In "Pardon My French," an accumulation of talent has accomplished much with an almost hopeless task.

T. R.—There are some amusing moments in "Pardon My French," which starts off in promising fashion but fails to convince as the story develops.

W.—Irvin S. Cobb's titles help put over farce comedy.

E. H.—A light, little farce-comedy offers fair entertainment.

Rent Free

(*Wallace Reid—Paramount—4,661 Feet*)

M. P. W.—This picture provides comedy of the sort easiest to follow.

T. R.—Romance and comedy are agreeably intermingled in this picture.

N.—Snug little comedy-romance with Wallace Reid.

W.—Latter reels amusing but gets off to slow start.

The Guttersnipe

(*Gladys Walton—Universal—4,225 Feet*)

M. P. W.—Universal production, starring Gladys Walton, combines satire with melodrama.

W.—Story a bit weak in Gladys Walton's latest. Star will please but more laughs are needed.

N.—Cinderella theme and local color offer adequate entertainment in Gladys Walton's latest.

T. R.—Here's one from Universal that is really an entertaining offering and nothing else.

Trailin'

(*Tom Mix—Fox—4,355 Feet*)

M. P. W.—"Trailin'," the Fox production, starring Tom Mix, has a rather more intricate plot than the usual "Western" and its entertainment value is enhanced thereby.

E. H.—In "Trailin'" Tom Mix has the opportunity to use all his wares of Western stuff which he does in a manner that commands attention.

W.—Some good action but not a coherent story.

N.—Mix in a complicated story filled with typical action.

T. R.—One of the best Mr. Mix has appeared in.

The Roof Tree

(*William Russell—Fox—4,409 Feet*)

M. P. W.—Melodrama with William Russell has strong sentimental strain.

T. R.—This romantic tale, like the people it pictures, is simple and human.

W.—It will appeal to admirers of Westerns.

N.—A slight variation of feud story; fairly pleasing.

Desert Blossoms

(*William Russell—Fox—4,500 Feet*)

M. P. W.—Likable role of the typical American hero assigned to William Russell.

W.—Weak story hampers production and offers mild entertainment.

E. H.—An absorbing story, well told against a background of immense bridges and dams in the course of construction.

N.—Familiar but absorbing picture with several thrills.

Shams of Society

(*Featured Cast—Robertson-Cole—6 Reels*)

M. P. W.—The story is a variation of the neglected wife theme.

N.—Neglected wife formula burdened with irrelevant detail.

E. H.—Another version of the neglected wife theme with an attempt to put over a moral.

T. R.—Achieves the unusual feat of driving home a strong moral lesson and at the same time providing admirable entertainment.

W.—Old theme might have been made attractive by better direction.

Playthings of Destiny

(*Anita Stewart—First National—6,200 Feet*)

M. P. W.—The subject is primarily a woman's problem, handled with understanding.

E. H.—Falls short of former Stewart productions in plausibility and interest.

T. R.—Here is a picture that will go over with a not-too-discriminating audience.

N.—Unconvincing story of domestic complications.

My Boy

(*Jackie Coogan—First National—4,967 Feet*)

M. P. W.—Jackie Coogan wins his way.

T. R.—That the picture will win widespread popularity cannot be doubted. Its appeal hits young and old alike.

E. H.—Good entertainment with heart interest simply and unaffectedly played and never carried to the point of exaggeration.

N.—Correct appraisal of "My Boy" presents difficulties. A great deal depends on how solid the young Mr. Coogan has been sold with the fans, how far the "cute kid" stuff will carry him and whether or not people expect him to live up to the reputation he established in "The Kid."

W.—Jackie Coogan offers fine entertainment in "My Boy."

CURRENT FILM RELEASE DATES

THOMAS H. INCE PRODUCTIONS
Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.

J. PARKER READ, JR.
A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 43, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS
A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.
The Sin of Martha Queed (Six Reels). R-710. Dec. 10. (C-1120. Dec. 31).

MAURICE TOURNEUR PRODUCTIONS
The Last of the Mohicans (Barbara Bedford —Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin). R-729.
Molly O (Mabel Normand). R-587. Dec. 3. C-705. Dec. 10.

J. L. FROTHINGHAM
The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-385.

FOX FILM CORP.

SPECIAL
Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footballs (Tyrone Power). R-448; C-649.
The Last Trail.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

WILLIAM FARNUM
His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

PEARL WHITE
Beyond Price. R-326.

TOM MIX
Trailin'. (R-113. Jan. 7).
The Rough Diamond. R-217; C-289.
Sky High (R-1126. Dec. 31. C-108. Jan. 7).

DUSTIN FARNUM
The Primal Law. R-575; C-759.
The Devil Within. 5,997 Ft. R-583. Dec. 3. C-705. Dec. 10.

BUCK JONES
Bar Nothing. 4,311 Ft. R-809.
Riding With Death. R-456. Nov. 26. C-581. Dec. 3.

WILLIAM RUSSELL
Singing River. R-731; C-163.
The Lady from Longacre.
The Roof Tree (R-113. Jan. 7).
Desert Blossoms (R-116. Jan. 7).

SHIRLEY MASON
Queenie. 5,174 Ft. R-693; C-759.
Jackie. (R-1128. Dec. 31).

TWENTIETH CENTURY BRAND
Little Miss Hawkshaw (Eileen Percy). R-807; C-1023.
While the Devil Laughs. C-273.
Cinderella of the Hills (Barbara Bedford). R-95; C-159.
Bucking the Line (Maurice Flynn). R-336; C-397. Nov. 26.
The Jolt (Murphy-Walker). R-456. Nov. 26. (C-1120. Dec. 31).
Whatever She Wants (Eileen Percy). R-981. Dec. 24. (C-1120. Dec. 31).

SERIALS
Fantomas (Twenty Episodes). R; Vol. 48, P-215.

CLYDE COOK
(Two Reels Each)
The Sailor.
The Toreador. R-446.
The Chauffeur. (R-115. Jan. 7).

AL ST. JOHN SERIES
(Two Reels Each)
Small Town Stuff.
The Happy Pest.
The Indian.
Fool Days. (R-980. Dec. 24.)

MUTT AND JEFF CARTOONS
(One Reel Each)
Fast Freight.
The Stolen Snooze.
Getting Ahead.
Bony Parts.

SUNSHINE COMEDIES
(Two Reels Each)
One Moment, Please.
A Perfect Villain.
Love and War.
The Big Mystery.
Long Live the King.
Pardon Me. (R-116. Jan. 7).

GOLDWYN

A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft. Vol. 49; C-R, 323.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-739; R-440.
Beating the Game (Tom Moore). 5,053 Ft. R-448; C-529.
The Man from Lost River.

SEASON 1921-1922
Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love. 4,979 Ft. (C-397. Nov. 26.)
Ace of Hearts. 5,884 Ft. (R-94; C-705. Dec. 10).
For Those We Love. 5,752 Ft. (R-853. Dec. 17. C-976. Dec. 24).
Invisible Power (6,613 Ft.). R-694; C-759.
Dangerous Curve Ahead (5,551 Ft.). R-810; C-895.
The Old Nest (7,899 Ft.).
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft. R-113. Jan. 7.
The Grim Comedian (Rita Weiwam). 5,509 Ft.
Poverty of Riches (Leroy Scott). 5,641 Ft. (R-589. Dec. 3. C-849. Dec. 17).
The Man from Lost River (Katherine N. Burt). 5,693 Ft.
A Poor Relation (Will Rogers). 4,609 Ft.
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.

W·W·HODKINSON

WARD LASCELLE
Rip Van Winkle (Thomas Jefferson). R-1074. C-397. Nov. 26.

WINNIPEG PRODUCTIONS
God's Crucible (All Star). R-319; C-529.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES
The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.
A Certain Rich Man. R-809; C-895.

ZANE GREY PICTURES, INC.
The Man of the Forest. R-434; C-603.
The Mysterious Rider. R-1075; C-47.

J. PARKER READ, JR., PRODUCTIONS
Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS
The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS
Partners of the Tide. R; Vol. 49; P-515; C-R, P-581.
The Face of the World. R-538; C-539.
Fifty Candles. (R-980. Dec. 24).

J. L. FROTHINGHAM PRODUCTIONS
The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION
The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN
The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.

RENCO FILM CORPORATION
Lavender and Old Lace. R-92; C-149.

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor—Two Reels).
The Bashful Suitor (R-1127. Dec. 31).

DIAL FILM CORPORATION
The Light in the Clearing. 7,000 Ft. (C-715. Dec. 10. C-849. Dec. 17).

METRO

Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
Big Game (May Allison—Six Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell—Six Reels). R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-588. Dec. 3. C-849. Dec. 17.
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-588. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. C-1120. Dec. 31).
Glass Houses (Viola Dana).
The Right That Failed (Bert Lytell). R-854. Dec. 17. C-976. Dec. 24.

NAZIMOVA PRODUCTIONS
Camille. R-446; C-539.

S-L PRODUCTIONS
Garments of Truth (Gareth Hughes—Six Reels). R-209; C-397.
The Hunch (Gareth Hughes—Six Reels). R-944; C-1023.
Little Eva Ascends (Gareth Hughes). R-713. Dec. 10. C-849. Dec. 17.
Stay Home (Gareth Hughes).

REX INGRAM PRODUCTIONS
The Conquering Power. R-339; C-493.
Turn to the Right.
The Prisoner of Zenda.

TIFFANY PRODUCTIONS
Peacock Alley (Mae Murray). R-714. Dec. 3. C-849. Dec. 17.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison is star of "Hurricane Hutch." Ruth Roland is star of "The White Eagle."

Week of December 4
No. 11 of Hurricane Hutch (Hare and Hounds).
The Hustler (Pollard—One-Reel Comedy). R-590. Dec. 3.
The Fly and the Ants (2/3 Reel Cartoon Comedy). R-587. Dec. 3.
The Pickaninny (Sunshine Sammy—Two-Reel Comedy). R-589. Dec. 3.
Somewhere in Turkey (Harold Lloyd Reissue —One Reel). R-590. Dec. 3.

Week of December 11
No. 12 of Hurricane Hutch (Red Courage).
Trapping the Weasel (Bob and Bill—One Reel). R-715. Dec. 10.
Look Pleasant, Please (Lloyd Reissue—One Reel). R-710. Dec. 10.
Sink or Swim (Snub Pollard—One Reel).
The Conceited Donkey (2/3 Reel Cartoon Fable). R-715. Dec. 10.

Week of December 18
No. 13 of Hurricane Hutch (Neck and Neck).
Two Gun Gussie (Lloyd Reissue—One Reel). R-856. Dec. 17.
The Wolf and the Kid (2/3 Reel Cartoon Fable). R-855. Dec. 17.
Shake 'Em Up (Pollard—One-Reel Comedy). R-856. Dec. 17.
Stick Around (Truex—Two-Reel Comedy). R-856. Dec. 17.
The Power Within (Six-Reel Drama).

Week of December 25
No. 14 of Hurricane Hutch (The Secret in the Flame).
Fireman Save My Child (Lloyd—One Reel—Reissue).
The Wayward Dog (2/3 Reel Cartoon Fable). R-980. Dec. 24.
The Corner Pocket (One Reel—Pollard Comedy). R-980. Dec. 24.

Week of January 1, 1922
No. 15 of Hurricane Hutch (The Last Duel).
No. 1 of The White Eagle.
Try and Try Again (One-Reel Comedy).
The Cat and the Mice (2/3 Reel Cartoon Comedy).
Beauty Contest (Two-Reel All Negro Comedy).
Before Breakfast (One-Reel Lloyd Reissue).

Note—Refer to page 208 for explanation of reference marks

CURRENT FILM RELEASE DATES

Week of January 8

No. 2 of White Eagle (The Red Men's Menace).
The Dog and the Mosquito (2/3 Reel Cartoon Fable).
Lose No Time (Pollard—One-Reel Comedy).
The Canadian Lynx (Bob and Bill Series—One Reel).
Take a Chance (Lloyd—One-Reel Reissue).

Week of January 15

No. 3 of The White Eagle (A Strange Message).
The Dog and the Flea (2/3 Reel Cartoon Fable).
Loose Change (One-Reel Parrott Comedy).
The Bashful Lover (Truex—Two-Reel Comedy).
The Non-Stop Kid (One-Reel Lloyd Reissue).

PIONEER FILM CORP.

A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (Fifteen Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-769.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-Reelers).
His Brother's Keeper (Martha Mansfield).

REALART PICTURES

The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-886.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnston). R-636; C-695.
Little Italy (Alice Brady). R-539; C-696.
Her Sturdy Oak (Wanda Hawley). R-828; C-886.
One Wild Week (Bebe Daniels). R-451.
The Land of Hope (Alice Brady). R-114. C-695.

SEASON 1921-1922

Room and Board (Constance Binney). R-319; C-273.
Her Winning Way (Mary Miles Minter). R-576; C-649.
Everything for Sale (May McAvoy). R-946; C-1023.
Dawn of the East (Alice Brady). R-945; C-1023.
The Case of Becky (Constance Binney). R-947; C-1023.
The Speed Girl (Bebe Daniels). R-457. Nov. 26. C-581. Dec. 3.
Morals (May McAvoy). R-114. Jan. 7.

R-C-PICTURES

Live and Let Live (Cabanne Production—Six Reels). R-537; C-47.
The Greater Profit (Edith Storey). R-116; C-695.
When Lights Are Low (Six Parts—Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick—Six Reels). R-931; C-397.
Shams of Society (Walsh-Fielding Production—Six Parts). R-116. Jan. 7.
A Wife's Awakening (Gasiner Production—Six Parts). R-94; C-397.
The Swamp (Sessue Hayakawa—Six Reels). R-94; C-159.
The Barricade (Cabanne Production—Six Reels). R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession. R-218; C-397. Nov. 26.
The Lure of Jade (Pauline Frederick). R-335; C-397. Nov. 26. (Six Reels).
Silent Years (Six Reels.) R-586. Dec. 3. C-705. Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Production—Six Reels). R-981. Dec. 24. C-1120. Dec. 31.
Eden and Return (Doris May—Six Reels). R-1127. Dec. 31.

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES

Remoreless Love. R-827; C-49.
Handcuffs or Kisses. R-944; C-1023.
The Way of a Maid.

EUGENE O'BRIEN STAR SERIES

Is Life Worth Living? R-641; C-49.
Clay Dollars.
Chivalorus Charles (R-1127. Dec. 31).

OWEN MOORE STAR SERIES

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

CONWAY TEARLE STAR SERIES

Bucking the Tiger. R-206; C-387.
The Fighter. R-830; C-163.
After Midnight. R-575; C-896.
The Man of Stone. (R-457. Nov. 26. C-849. Dec. 17).

SPECIAL PRODUCTIONS

Who Am I? R-440; C-49.
Conceit (All Star). R-856. Dec. 17. C-1120. Dec. 31.
A Man's Home (All Star). R-649; C-759.
The Greatest Love (Vera Gordon.

REPUBLIC

Man's Plaything (Grace Davidson and Montague Love).
Mountain Madness (Ed Coxen and Ora Carew).
The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor.

SHORT SUBJECTS

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS

Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).
The Iron Trail (Rex Beach Production). C-397. Nov. 26.

UNITED ARTISTS

Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Production). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573; C-649.
The Iron Trail (Rex Beach Production). C-397. Nov. 26.

UNIVERSAL

JEWELS

Outside the Law (Six Reels—Priscilla Dean). R; Vol. 48-465.
Reputation (Eight Reels—Priscilla Dean). R-206; C-267.
No Woman Knows (Seven Reels). R-447; C-529.
Conflict (Priscilla Dean). R-96; C-159.
The Fox (Harry Carey). R-590. Dec. 3. C-705. Dec. 10. (Seven Reels).

JEWEL COMEDIES

A Monkey Movie Star (Joe Martin).
Robinson's Trouseau (Lee Moran).
P. D. Q. (Lee Moran).
A Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS

Nobody's Fool (Marie Prevost). 4,640 Ft. R-1076; C-47.
The Millionaire (Herbert Rawlinson). R-217; C-289.
Sure Fire (Hoot Gibson). R-93; C-159.
False Kisses (Miss Du Pont). R-467. Nov. 26. C-581. Dec. 3.
Dr. Jim (Frank Mayo). R-458. Nov. 26. C-581. Dec. 3.
A Parisian Scandal (Marie Prevost). 4,739 Ft. R-586. Dec. 3. C-705. Dec. 10.
Cheated Hearts (Herbert Rawlinson). 4,416 Ft R-712. Dec. 10. C-849. Dec. 17.
Shattered Dreams (Miss Du Pont). R-853. Dec. 17. C-1120. Dec. 31.
Playing With Fire (R-982. Dec. 24. C-1120. Dec. 31.
The Fire Eater (Hoot Gibson). R-1129. Dec. 31. C-108. Jan. 7.
The Guttersnipe (Gladys Walton). R-116. Jan. 7.

SERIALS

The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Acord). R-575; C-649.
The Secret Four (Eddie Polo).

WESTERN DRAMAS
(Two Reels Each)

The Call of Duty (George Larkin).
Fair Fighting (Art Acord).
A Woman's Wit (Eileen Sedgwick).
Old Dynamite.
The Brand of Courage.
The Dream Girl.
Ned of the News (Percy Pemroke).
A Battle of Wits (Eileen Sedgwick).
The Deputy's Double Cross (Laura LaPlante and Lee Shumway).

CENTURY COMEDIES
(Two Reels Each)

A Nervy Dentist (Charles Dorety).
Around Corners (Brownie).
Playing Possum (Harry Sweet).
Teddy's Goat (Teddy, the Dog). R-854. Dec. 17.
Get Rich Quick Peggy (Baby Peggy).
A Family Affair (Charles Dorety).
The Dumb-Bell (Harry Sweet). R-114. Jan. 7.
Chums (Baby Peggie and Brownie). R-113. Jan. 7.
Shipwrecked Among the Animals (Harry Sweet).

STAR COMEDIES
(One Reel Each)

Back Stage.
Noiseless Valley.
Line's Busy.
Ice Box Pirates.
Heart Breakers.
Show Me Your Samples.
Fur Coats and Pants.
Oh Nursie!
Westward Whoa.

SERIES

The Return of Cyclone Smith (Two Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford. R-943; C-47.
The Flower of the North.

ALICE JOYCE

The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH

Moral Fibre. R-945; C-169.
Received Payment.

EARLE WILLIAMS

Bring Him In. R-1074; C-289.
It Can Be Done.

ANTONIO MORENO PRODUCTIONS

Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.

ALICE CALHOUN'S PRODUCTIONS

The Rainbow.
The Matrimonial Web. R-220; C-289.
The Little Minister. (R-1129. Dec. 31).

WILLIAM DUNCAN

Steelheart. R-450; C-529.
No Defense.

LARRY SEMON COMEDIES

The Bell Hop.
The Sawmill.

JIMMY AUBREY COMEDIES

The Mysterious Stranger.
The Messenger (R-113. Jan. 7).

SERIAL

Breaking Through (Carmel Myers and Wallace McDonald).

WID GUNNING, INC.

The Blot (Lois Weber Production). 7,121 Ft. R-930; C-163.
Quo Vadis (Reissue—Six Reels). 5,884 Ft. F-95; C-397.
Good and Evil (Lucy Doraine). 4,961 Ft. R-447; C-649.
Girl from God's Country (Nell Shipman). 6,957 Ft. R-448; C-629.
The Old Oaken Bucket. 6,098 Ft. (R-217; C-1120. Dec. 31).
Moongold (Will Bradley). 3,175 Ft.
Post Nature Pictures (Twenty-six Single Reels).
What Do Men Want? R-459. Nov. 26. (6,141 Ft.).
Our Mutual Friend (English Production—Six Reels). R-712. Dec. 10. C-976. Dec. 24. (7,698 Ft.).
White Hands (Hobart Bosworth). 5,664 Ft.
Bear, Boy and Dog. (2,053 Ft.).
Puppy Days. (959 Ft.).
Robinson Crusoe Hours. (966 Ft.).

Note—Refer to page 208 for explanation of reference marks

CURRENT FILM RELEASE DATES

STATE RIGHT RELEASES

ADVENTURES OF TARZAN
Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS
The Lonely Heart (Kay Laurell).

ASSOCIATED PHOTOPLAYS
Ghost City (Helen Holmes).
Crossing Trails (Pete Morrison).
Too Much Married (Mary Anderson).

AYWON FILM CORP.
The Vengeance Trail (Big Boy Williams). R-451; R-335; C-289.
The Shadow of Lightning Ridge (Snowy Baker). R-451; C-397. Nov. 26.
The Better Man (Snowy Baker). R-459. Nov. 26. (C-1120. Dec. 31).
Western Firebrands (Big Boy Williams). R-458. Nov. 26.
Fidelity (All-Star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).

BLANCHFIELD
A Knight of the West. R-93; C-159.

C. C. BURR
Burn 'Em Up Barnes (Johnny Hines). R-211.

DU MAHAUT-KLEIN
Monty Works the Wires (Monty—A Dog). R-713. Dec. 10.

EQUITY PICTURES
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Charge It (Clara Kimball Young). R-848; C-163.
Heedless Moths (Audrey Munson). R-748.
What No Man Knows (Clara Kimball Young). R-1077. (C-108. Jan. 7.)

EXPORT AND IMPORT
Wild Animal Serial (15 Episodes—Selig Productions).

C. B. C.
Dangerous Love.
The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two-reels, bi-monthly).

GEORGE H. DAVIS
The Heart of the North (Roy Stewart). R-208; C-649.

THE FILM MARKET
The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

PHIL GOLDSTONE
The Unknown (Dick Talmadge). (R-1128. Dec. 31).

GRAPHIC
Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.

HOWELL SALES CO.
Vendetta (Pola Negri). (R-1125. Dec. 24). (C-108. Jan. 7.)

JANS' PICTURES
Man and Woman. R-447; C-529.
The Amazing Lovers. R-946.

J. W. FILM CORP.
Road to Arcady. (R-1129. Dec. 31).

GEORGE KLEINE
In the Fog (R-115. Jan. 7).

L. & H. ENTERPRISES
Daughter of the Night (R-114. Jan 7).

LEE-BRADFORD
The Unconquered Woman (Rubye DeRemer).

VICTOR KREMER
I Am the Woman (Texas Guinan).
Where Love Is Young (Zena Keefe).
Winding Trail (Buck Manning).

PACIFIC FILM COMPANY
The Able Minded Lady (H. B. Walthall).
The Call from the Wild. R-323.
The Fatal Thirty.
The Impossible Boy.
Foily Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).

PHOTOCRAFT PRODUCTIONS
Oh, Mable Behave (Four Stars) (R-855. Dec. 17).

PRODUCERS' SECURITY
Diane of Star Hollow. R-880; C-47.
Mr. Bingle (Daddy Dumplins).
The Soul of Man (Six Reels).
Mr. Potter of Texas.
Cissy Fitzgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid.
Irving Cummings Series (Two Reels).

RIALTO PRODUCTIONS
Holy Smoke (Funnyface). R-810.
Funny Face Comedies.
Windsor McCay Animated Drawings.
Tony Sarg Almanac.
Charley Cartoons.
Lee Kid Comedies.
Four Eileen Sedgwick Features.
Body and Soul. (Anna Luther).
Silks and Saddles.
Power of the Borgias.
Six Clara Kimball Young Reissues.

RAINBOW FILM CORPORATION
A Girl's Decision. R-93; C-397.

RUSSELL PRODUCTIONS
Shadows of Conscience (Russel Simpson). 7 Reels. R-1075; C-47.

TONY SARG
The Original Golfer. (R-116. Jan. 7.)

STOREY PICTURES, INC.
Shadowland Screen Review (Every two weeks).
Burlesque Photoplays (Elsie Davenport) (Once a Month.) (2 Reels Each.)

WILLIAM STEINER
Tangier Trails (Neal Hart). R-980. Dec. 24. (C-1120. Dec. 31.)

SWEDISH BIOGRAPH
Sir Arnes Treasure. 6,500 Ft. R-711. Dec. 10. C-976. Dec. 24.

TEXAS GUINAN PRODUCTIONS
Texas of the Mounted. R-1073.
Code of the West. R-94.
Across the Border (2 Reels). R-590. Dec. 3.
The Spitfire (2 Reels). R-590. Dec. 3.

WESTERN PICTURES' EXPLOITATION
A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).

WESTERN PICTURES' CORP.
Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES' PRODUCTIONS, INC.
(Featuring "Bill" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.
Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
School Days (Wesley Barry) (R-856. Dec. 17). C-976. Dec. 24.
Ashamed of Parents. (R-1128. Dec. 31.)

WESTERN CLASSIC SALES
(Two-Reel Dramas)
Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN FILM COMPANY
Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (Willliam Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

ASTA FILMS, INC.
Hamlet (Asta Neilson). R-336.

CAPITAL FILM COMPANY
Fritzi Ridgeway Series (Two Reel Westerns).
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

EMERSON-LOOS
Red Hot Romance. R-713. Dec. 10.

D. W. GRIFFITH
Orphans of the Storm. (R-1125. Dec. 31).

FEDERATION PRODUCERS' SERVICE
The New Disciple. (R-1127. Dec. 31).

KINETO COMPANY OF AMERICA, INC.
The Four Seasons (4 Reels). R-694; C-159.

Kineto Reviews
(Released Through National Exchanges, Inc.)
(One Reel)
(Third Series)

Kentucky Thoroughbreds.
Hiking the Alps With the Boy Scouts.
Manhattan Life.
Eccentricities of the Wasp and Bee.
Fur and Feathers.
My Adirondacks Outing.
The Chemistry of Combustion.
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.
Better Milk. R-587. Dec. 3.
Permanent Peace. R-586. Dec. 3.

Urban's Movie Chats

(Released Through State Rights Exchanges)
First Series from No. 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

EXCEPTIONAL PICTURES' CORP.
January—Martin Johnson's "Jungle Adventures." R-449; C-649.
January—His Nibs (Chic Sale). R-947; C-1023.

W. KURTZ & CO.
Shattered (Foreign Film). R-460. Nov. 26.

NATIONAL EXCHANGES, INC.
Shadows of the West (Hedda Nova).
The Lotus Blossom. R-809; C-159.
The Great Reward (Serial—Francis Ford and Ella Hall).
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

WILL ROGERS
The Ropin' Fool (Two Reels). R-335.

ROMAYNE SUPERFILM CO.
The Toreador (3,600 Feet).
Rigoletto (6,000 Feet).

SACRED FILMS
The Bible. R-219.

Note—Refer to page 208 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

Supplies a Text

Fred H. Wood, motion picture projectionist, Springfield, Missouri, speaks thusly:

Having acquired the habit of writing, I find it a hard one to break, so here I am once more. Concerning condensers, I want to express my approval and endorsement of the Paramount condensers. I have not had half the breakage trouble with them I have with other makes; also less pitting. Moreover I believe they give less spherical aberration and a whiter light on the screen. Some may object to the price, but to my way of thinking the lenses are worth what they cost.

And now may I suggest a text for one of those sermons of yours, which same I would rather read than hear the oration of any of the supposed-to-be big ones of earth. It is "Keeping Physically Fit for Your Job."

My reason for wishing to have you "talk" on that particular subject is that I personally know at least a dozen projectionists who mope around with headaches, backaches and other aches, AND believe me their work shows the reflex of these aches and pains in dingy, jumpy, streaky pictures. Let's have one of your "sermons" on this subject.

So far as I know the Paramount condensers are good lenses. I have rather laid off investigating the merits of condensing lenses, because of the fact that up to date none that have been presented to this department for examination and test have maintained a uniformly high standard of excellence. As to less breakage and pitting, why that sounds like you may be fooling yourself a bit. Pitting would occur just as readily with a high-class lens as with a lens with poor finish—in fact it would be likely to be the more noticeable on the high-class lens.

Pitting Is Burning

Pitting is the burning away of the finish, or polish of the glass, by hot particles from the crater. I note that you say both pitting and breakage is reduced. Perhaps you have a longer distance from crater to face of collector lens. How about it?

Better investigate that point carefully. As to spherical aberration being reduced, why I hardly think that probable, though it is a fact that reduction of that item would tend to whiten the light, because less of the color at outer edges of the condenser, caused by chromatic aberration, would be carried down into the center of the spot.

But reduction of spherical aberration is not an unmixed evil, because we have to depend on it, to a certain extent, for evenness of illumination at the spot. All these things are linked together in such a way that it is amusing when one of the Wise Ones speaks disparagingly of the knowledge necessary to intelligently and efficiently handle a motion picture projector.

Your Are Right

As to the "sermon," well, while you are entirely right in saying that the efficient man in projection, or any other line of human endeavor, must keep himself physically and mentally fit, still I am afraid it is somewhat a waste of space to "preach" to those who have not sufficient ordinary intelligence to understand so simple a thing as that.

I remember visiting the headquarters of a projectionists' local union at one a. m. some years ago. I found a number of members, who had worked their shift the previous day, engaged in shooting craps, in poker and similar diversions. I remarked upon the number so engaged, and was informed that some of the boys would be in later (earlier, it really would be), as they had dates.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up ot date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

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And during the evening the aforesaid business agent, as well as the president of the local, had expended considerable breath telling me what a lot of ingrowing tight-wads the managers were, and how hard it was to get better wages or conditions.

I had at the time, after carefully concealing my left eye, winked it to myself six times in the same place. The screens of that city were quite sufficient explanation as to why the managers only "gave up" when compelled to, and the exhibition at union headquarters was quite sufficient explanation of the why and wherefore of the punk screen results viewed in that town, particularly when the business agent informed me, with apparent pride (though why it was anything to be proud of I could not understand), that "none o' dem bull heads 'ull go into th' hay before tree o'clock, an' th' crap game don't bust up till daylight, lessen them ginks goes bust before then."

Not General Condition

Please do NOT understand this as representing any general condition. It does NOT. Most unions maintaining headquarters would not tolerate any such insane doings for even one night. But the point is that men who habitually stay up all night gambling, or doing anything else for that matter, cannot expect to bring to their work that mental or physical energy which is necessary to high-class results. It cannot be done, and is NOT done.

MEN WHO WORK IN A PROJECTION ROOM, BUT WHO REGARD THEIR WORK MERELY AS A MEANS TO GET ENOUGH MONEY TO RAISE H—— WITH, NEVER GET ANYWHERE. They burn the candle of life at both ends, hence are always mentally and physically tired—especially the former.

The boss is "on" to them. Their mental and physical condition reflects itself in their work. There can be no manner of doubt whatever as to that. Their mind is dulled, and is not bent upon their work, but upon the things they will do when the work is finished. They are time servers and clock watchers. Their work is merely a means to an end, and a very unpleasant means, too.

It is true that all work and no play makes Jack a dull boy; it is equally true that if work is made secondary to play, then Jack is little else than a mere toy—a thing that is not much good to any one but himself, and in the end is not much good to himself.

The man who is a blessing to himself, to his trade, business or profession, is the one who bends every mental energy to his work, realizing that it is the ONE big thing in any real man's life, and when work is done, plays reasonably, but NOT enough to work injury to the work of next day.

Remember This

Remember this: The man who plays or dissipates to his physical injury, or to an extent which reduces his physical powers, automatically also reduces his mental powers, and the man who has impared mental powers is inefficient in any and everything he undertakes, be it projection or ditch digging. And don't one of you ever run away with the idea that ANY boss worthy of being a boss (and if he isn't it is best to seek employment under another man), does not or will not recognize high-class work. ABILITY ALWAYS GETS RECOGNITION IN THE LONG RUN, though it will get recognition, very much more quickly, if the man understands how to go about intelligently showing and proving to the boss that he is entitled to it.

Many things pass unnoticed which would be properly valued if intelligently set before the right man or men.

Perhaps the one most neglected important field of study is how to get the really meritorious things you may do in your work recognized. Many a really excellent projectionist has failed to get ahead and has become discouraged simply because he did not understand how to get recognition for his good work.

It is just as necessary to study this end of things as it is to study and learn how to do the good work for which you seek recognition. —Selah.

Projectionists' Tools

Wells Jewett writes from Buffalo, New York, at some length. The letter is a personal one, but in it occurs a paragraph which I think is of sufficient interest to be printed. Friend Jewett wrote of his difficulties in small town work, and told how when he found it necessary to take charge of a motion picture projector. He then said:

The first difficulty I encountered when I attempted to make adjustments on the projectors was a lack of proper tools. The management had never had any tools put in the projection room, and while country hardware stores carried plenty of tools for farm machinery and tractors they were sadly shy of tools fit for use on a motion picture projector. I therefore turned to the supply house, only to find their stock almost as limited as that of the hardware merchants.

Not one of them had tools particularly adapted to the making of even the most ordinary adjustments on the different makes of projector. Finally, mostly on trips to the larger cities, I did get together an assortment of punches, screwdrivers, etcetra, which served the purpose after a fashion, but there were always some simple adjustments which had to be made in a more or less make-shift manner.

This condition is perhaps not altogether the fault of anyone. The projectionist has, as Brother Hamilton aptly expressed it, been accustomed to "getting along" (after a fashion),

with a pair or two of flea bitten pliers and a moth eaten screwdriver or two—usually minus the "two." He is, as a class, in a "no tool" rut. He needs jarring out.

In the days when the projector was a spindle-legged affair, and the adjustments mostly more or less imaginary, the ten cent screwdriver and pair of pliers might serve very well. But now we have a real, honest-to-gosh projector, a motor generator and maybe a lot of other stuff. We need tools, and NOT tools from the ten cent store either.

Wants Advice

O. F. Allen, Chelsea, Vermont, wants advice, as follows:

Am writing for a bit of advice. We have a house in Woodstock, Vermont, in which we must very soon install a new screen. We have been conducting a circuit of one night stands for the past few years. Last winter we took a lease on the building known as "Music Hall" at Woodstock. It contains the town hall on the first floor, which same we can use for dances etc. The building is the property of the town. We can seat about 500, and there is a stage which will accommodate any ordinary road show.

But to get back to my story, we have been using a cloth screen which was coated, and has a black border. This screen is, however, getting in bad shape. It is beginning to wrinkle. We now want a new screen, with a set to finish up the front of the stage. Distance of projection is about 75 feet. The present picture 14 feet wide. Picture is projected at an angle of about fifteen degrees. Have two projectors in projection room and use thirty five amperes through a Wagner converter.

We do not feel like installing a manufactured screen at present, as the place is not large enough to warrant the expenditure. What we want to know is, what would you recommend as to material and construction for something we can build ourselves. Must be something we can roll and unroll without wrinkles. The house is wide and the screen about twenty feet from front row of seats.

Cannot Guarantee it Not to Wrinkle

Well, gentlemen, I cannot guarantee that anything you may make will not wrinkle when rolled and unrolled, but there is no reason why a painted cloth screen should not roll smoothly, provided it be rightly made, and to be rightly made it must be stretched tightly on a frame, well sized and then painted.

I would suggest the following: Get four timbers heavy enough so that they will not give under the pull of the cloth, remembering that after it is wet and dries out, it will pull pretty hard. 2 x 4 or at most 2 x 6 will do. Make a rough frame and stretch good, heavy unbleached muslin, which you have had sewed to make a sheet the right size, thereon. Stretch it only tight enough to remove all wrinkles. Then size the cloth by wetting it thoroughly (using a calsomine brush) with a mixture of about one and a half pounds of good glue to an ordinary bucket of water. Let dry thoroughly. Best let it stand twenty four hours in a fairly warm place, or longer if in a cold place. Don't let it freeze until dry. The point is be sure it IS dry.

Next paint with only tolerably heavy coat of white lead, mixed with one third boiled linseed oil and two thirds turpentine, adding enough ultamarine or cobalt blue to make it a faint blue tint in the pot. Do this latter to all coats.

Dry Thoroughly

Let dry thoroughly. Twenty four hours is enough if in a warm place. Then mix half white lead and half white zinc (any painter supply dealer can furnish the zinc, or get it for you) with one quarter boiled linseed oil and three quarters turpentine—add the blue, of course.

This should dry in a warm place in twelve hours.

Now mix the finishing coat of all white zinc, with about the same proportions of oil and turpentine used for last coat. It is a bit too much oil, but your curtain must be rolled and I think that much oil will be necesary for a binder. Add blue, of course. Don't mix last two coats very heavy.

Now mount the screen on a support, which must be PERFECTLY STRAIGHT, and must remain so, or at least the curtain must be attached to the support in a perfectly straight line. I would suggest that before you take

CONSTRUCTION DIAGRAM
For home made screen support

the curtain off the frame you snap a chalk line near its top. You can then, using heavy carpet tacks, fasten the line so it is exactly over a similar line snapped on the support.

You will understand that unless the support be one which will remain straight, and the top of the screen be tacked exactly as it was on the frame, there will be inevitable wrinkling. I therefore suggest the form of construction for a support shown, the broken line representing the chalk line. For a roller—well you will, of course, use your own judgement, only remember this: a roller which is not perfectly straight will stretch the surface and cause wrinkling. Also tack to chalk line as for top.

A Good Projection Surface

The surface described will give a good projection surface, and it can be renewed every six months or so by one new top coat mixed as per last coat I have described. It will give excellent diffusion, and that is what you want for a wide house. If properly constructed and not abused such a screen should last anyhow two or three years, with the addition of a top coat every six months.

On second thought, I would give the back of the screen a good, heavy coat of white lead and boiled linseed oil to protect the cloth and glue from the effects of moisture. It would be well to do this at the same time you give the front its first coat.

NOTE.—There are many who make similar requests for directions for a home-made screen which will roll. If any of our friends can offer something better than what I have suggested, I shall be very glad to hear from them.

Comes Back For More

Benjamin G. Hull, Westfield, Mass., arises to remark:

Dear Sir and Brother: First of all permit me to thank you for your kindly interest in my troubles by writing me, as well as sending carbon of department matter.

I am sorry for the necessity existing which obliges me to trouble you again, as I know you must be very busy with the new "dictionary" of projection. I use that word because this new book will be the means of explaining from A to Z all those troubles with which we are beset. I do hope it will prove a success, particularly financially, because you deserve it, though if you publish this in the department it will probably be sneered at, or at least laughed at by the deadheads and chair warmers, with many of which the profession of projection is inflicted.

One thing is amusing, viz: The shout from certain ones who rave because you get some of your knowledge from others. Well, even so, you deserve every credit for placing the ideas and writings of others before us IN UNDERSTANDABLE FORM.

How little do these sponge-heads realize the labor involved in picking out the grains of truth from the mass of error which reaches your desk, and the task of arranging it to the end that the idea be assimilated. Were the mass of mixed truth and error published as received, it surely would raise havoc with the inexperienced man, cspccially those in small towns, who are many miles from supply houses and sources of information.

I have read your writings every week since in the spring of 1909, when the department first started, and believe me I have gained much knowledge by the reading, nor am I too conceited to acknowledge it, giving credit where credit is due. In closing let me wish you the merriest of Merry Christmases and the happiest possible New Year.

Should Impress the Unthinking

Why do I publish this, you ask? Well, for several reasons. I am, and for many years have been keenly interested in the endeavor to induce the projectionist to study and thus raise the profession to that higher level it ought to occupy. There are several points in this letter which ought to impress the unthinking with the foolishness of some of their arguments.

I was forcibly struck with one thing, namely, the absolute truth of the good friend's analysis of how a very great deal of the truth I am rightfully accused of "getting from others" is actually obtained.

It is no unusual thing for a projectionist to send a letter in which, bound up in a bale of error, is ONE valuable grain of truth. Did I publish the letter as received, it would be of worse than no account at all. I have to "pan" the grains of gold from the worthless sands. Then I must carefully examine and see how and where the gold can be used, the latter process often consuming weeks, and sometimes months, with correspondence with perhaps anywhere from one to twenty companies of men.

Then, too, take the things I can use from standard text books. Can I use them as they are? NOT ONCE IN A HUNDRED TIMES. If I did the average projectionist would look at them in helpless perplexity. Very often I cannot understand them myself, until I have first done a lot of digging to ascertain what all those words, signs, and perhaps funny looking diagrams, really mean.

He Got It Right

I don't know how Brother Hull visualized so clearly what takes place at the conductorial desk, but by gum he certainly got it pretty nearly right. I would give a few dollars just to watch some of the saps who criticise look through just one bunch of letters and try to make head or tail out of some of the stuff I have, through years of experience, learned to analyze quite fairly well. For instance: Recently I copy verbatim from a letter received a few days ago:

"Will you explain just exactly change over speed."

I answered that "question" correctly, as was proven by a letter of thanks. The good brother —member of a local in a city of something like a quarter of a million—wanted me to explain exactly what was meant by speed of intermittent, or ratio of intermittent speed.

Thank you, Brother Hull, for your expressions of confidence and friendliness. Some day when Richardson is shoving up the daisys they will mostly all talk that way. Hope Mr. S. Claus found your stocking, and filled it to overflowing.

Ten Dollars For a Handbox

From J. S. Gelman, Cincinnati, Ohio, a projectionist well-known in that city, comes the following letter, attached to which is the sum of ten perfectly good dollars. He says:

Friend Richardson: Probably you will not remember the writer, but more than a year ago last October we were together when the Society of Motion Picture Engineers met in Dayton, Ohio. I was "among those present" at the banquet the Hamilton, Ohio, men gave you.

I just want to refresh your memory, because I propose to hold you to the promise you made then that you would send me an autographed copy of the Fourth Edition of the Handbook, or as it is popularly known, the "Projectionists' Bible."

I am inclosing a check for ten dollars ($10.00), which is only a small part of the amount I think the new book will be worth.

You ask, in a recent issue of the department, those who may know of other good books for projectionists to send in the names of same. In my estimation, as well as in the estimation of most people in the business, the Handbook is all there is! There are not any more.

Will appreciate it if you will send the new book at your convenience, but by all means

send it! The sooner the better. In closing let me extend my kindest personal regards, and best wishes to you for a very Merry Christmas and a Happy New Year.

Establishes a Record

Well! That, I think, establishes a record. A man who thinks so much of the Handbook that he is actually sending in ten of his hard earned dollars for a copy is pretty excellent proof that he has found real genuine honest-to-gosh value in past editions—also that he recognizes the money value of knowledge to him.

I want to most cordially thank Brother Gelman for his appreciation and kindly feeling. The order has been turned over to the book department of the MOVING PICTURE WORLD, which handles all book orders.

All surplus above the price of the book, when finally fixed, will be returned to Friend Gelman. The price may not exceed five, and must not and will not exceed six dollars.

All those sending in five dollars will be booked for one of the first copies, all of which will be autographed by the author. If we find it necessary (as I am much afraid we will) to fix the price in excess of five dollars, but in no event more than six dollars, the book will be sent C. O. D. for whatever balance there may be. It will be either five, five-fifty or six dollars. That much is certain. BUT believe me, gentlemen, I am giving you full value, even though it be the higher figure—and then some. THE FOURTH EDITION IS NOT A RE-VAMPING OF THE THIRD EDITION. To all intents and purposes it is an entirely new book, which it has taken me two years of the hardest kind of hard work to prepare.

Latest Dope

It will contain the very latest, most up-to-date dope on the optical system of the projector, including method for selecting and adjusting optical train for any amperage, no matter how high. It will contain a Mazda section, to which such careful preparation has been given that the General Electric voluntarially sent a man down from West Lynn, Mass., and one from Schenectady, New York, to assist in its preparation. In fact the man from West Lynn came three times.

I cannot agree with Brother Gelman that "there are not any more." No one book does, or probably can ever contain all the knowledge it is desirable the prjectionist have at hand, but I do say that the projectionist, while he should have other books, CAN get by with the Handbook alone, and get by very well, too. When he has learned all there is in the Handbook he will have a fund of projection knowledge which I believe any man might well be proud of.

Thanks, Neighbor Gelman. I remember you well. May the New Year bring to you and yours health, wealth and happiness.

New Film Cement

This department is in receipt of six sample bottles of a new film cement being manufactured and put on the market by the Eastman Kodak Company.

This proposition attracted my immediate attention for three reasons. First, it is a cement put out by a company which is the largest maker of films in the world, and which therefore certainly ought to know exactly what a film cement should be; also it is a company having ample laboratory facilities for experimenting and testing. Second, in the accompanying letter appeared this important statement: "Eastman film cement is made from tested chemicals and will be consistently uniform in quality." Third, the cement is equally effective on inflammable and non-flam stock.

As you may all see by examining the back files of the projection department, I have consistently refused to indorse any particular brand of film cement, or film cement formula, because of the difference in different lots made from the same formula, presumably due to difference in chemicals.

NOTICE

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MOVING PICTURE WORLD

Murray Hill 1610 516 5th Ave., N. Y. C.

And now I am going to do something this department mighty seldom does, viz: Give a flat indorsement to something I have not had tested—for I have not had the cement the Eastman Company sent tested. I do not regard it as necessary. There can be no manner of doubt but that the Eastman Company would not put out anything other than a good cement, and if we are assured, as we are, that it is made only from tested chemicals, and that it will always be of uniform quality, that is sufficient, coming from the source it does.

I therefore take real pleasure in recommending that projectionists try the Eastman film cement. It will probably be on the market by the time this is printed. If not, then it will be very soon afterward.

And mind you, this is the first time in TWELVE YEARS that I have given such a recommendation as this before the recommended article had been very thoroughly tried out. But I'll stand by my judgment in this matter nevertheless.

Conductorial Troubles

Very often one who tries to guide the destinies of such a department as this into helpful, useful lines, not the least task of which is to make it interesting reading, don't know whether to laugh or swear.

In December 10 issue I published an unsigned letter from a man in Philadelphia, commenting thereon in a way which, so far as I can see, cast no reflection on the afraid-of-his-name friend. Now comes the following contribution, also unsigned, which shows I was wrong in supposing the man merely forgot to append his name to the other. Here is a portion of his last effort, quoted verbatim:

I see you published my letter in the department, which was not meant for publicity. Now then, Mr. Richardson, would you be so very kind to explain a little more clearer just what you meant by re-directing Griffith's pictures. When you made that crack, old man, you made it to the wrong bird, if I understand you correctly. If you can't say a good thing about a man, why do you say some sarcastic thing? I think it is your duty to patch this thing up, or I am afraid you will have considerable more enemies to add to your list. If you can't boost, don't knock!

Allow Me to Say

For the benefit of the man from Philadelphia, allow me to say that David Wark Griffith is credited with having said "the motion picture projectionist in a way re-directs the photoplay." And let me add to that that what Mr. Griffith says is entirely and absolutely TRUE.

I believe Mr. Unsigned will admit that by the mere moving of a lever or twisting of a knob he can alter the speed of projection to such an extent that the actors will present to the audience something very unlike what they portrayed before the camera. Is it not so?

Cannot Mr. Nameless turn a funeral scene into a howling farce which will rock an audience with laughter, merely by altering projection speed? Is it not so? Cannot he make an automobile or horse race utterly ridiculous by the same thing in reverse? Is it not absolutely so?

Then It Is True

Then it is true the projectionist can entirely alter the effect of almost any scene in which action is present, hence he in a way, just as it is said Mr. Griffith asserted, re-directs the photoplay.

And where, pray, is the "sarcasm" in that? The "crack" was made to ALL projectionists alike. Why do you try to grab it all to yourself, Mr. Whoareyou. Enemies? Huh, man, I eat three of 'em every morning before breakfast for an appetiser, and six more afterward for a chaser, so in four or five days I get 'em all cleaned up and there "ain't no more."

Wants the New Handbook

Ralph V. Plew, Linton, Indiana, sends check in the sum of five dollars for Fourth Edition of Handbook, in accordance with my offer, page 722, December 10 issue, in which I agreed to send autographed copy of first lot of books received to all those who forward five dollars, with understanding that if the price succeeds that sum the book will be sent C. O. D. for balance, and the further understanding that it will in no event be more than six dollars, and asks:

If the following is not suitable for answering in the department will you please supply the desired information by mail? Where can I get the following tools: Copper punches, hardwood punches, press for removing and replacing intermittent sprockets, tool for extracting broken small screws, and broaches for reaming intermittent sprocket taper pin holes?

Make Your Own

If there is such a thing as a copper punch made I don't know of it. Would suggest that you get a piece of No. 0 or 00 copper wire and file out any sort of punch you want. As to hardwood punches, why, man, get a piece from a really good, tough axe handle, and a very coarse, sharp file or a fine tooth wood rasp, and you can easily make as many as you want.

Just cut the wood in about six inch lengths, split it to about 3-8 inch squares and then get busy with the file or rasp. The six-inch length is to allow of clamping one end in a vise while you work on the other.

An Excellent Press

An excellent press of the kind you want was described and illustrated in September 17 issue of the department; also the name and address of the maker was given. As to a broken screw extractor, why if any one knows of such a tool will he or she advise me, and write Brother Plew. It runs in my mind that the E. E. Fulton Company, Chicago, Illinois, makes or handles such a tool, though I am not sure. They are on Carroll avenue.

Any Simplex service station will provide you with a broach for taper pins. Don't believe the Powers Company dealers handle them, but see no reason why the Simplex tool would not serve for either projector. As far as I know the same size pins are used by both.

Don't get all fussed up if you don't get a book quite as soon as you think you should. We will push things through as fast as we can, but such things as getting out a book of this sort takes tremendous effort, barrels of patience and boodles of hard work. You are booked, and will get one of the first lot to escape the clutches of the book binder.

All you other fellows who have sent checks please take note!

Ready—

EASTMAN FILM CEMENT

Cut where you will, splice with Eastman Film Cement and for all practical purposes the reel's original resistance to strain both in projection and re-wind is restored. The splice is secure against break or buckle.

Eastman-made and Eastman-tested as the presence of this seal on the container testifies:

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EASTMAN KODAK COMPANY

Motion Picture Film Department Rochester, N. Y.

Better Equipment

Conducted by E. T. KEYSER

An Extra Projector on the Floor Is Worth a Drawerful of Spare Parts

WHAT particular spare projector parts should an exhibitor stock up on?" we asked a house manager the other day.

"What will the weather conditions be at 3.30 P. M. next Wednesday?" he countered. "If I could answer that sort of a question and be within anything like reaching distance of a correct solution, I'd shut up shop and hang out an astrologer's shingle and rake in enough shekels to make my income tax shoot up around 100 per cent."

"Why?" we persisted.

"Because, to the eternal credit of American projector manufacturers, it may be said that accident not wear is responsible for the majority of break-downs in projection apparatus. You may figure out where the greatest wear comes in the projector mechanism and fancy that you have a line on just where the first trouble may develop and lay in extras along that line.

The Manufacturers Coppered the Bet

"And then you will discover that the manufacturers have coppered that bet by making those particular parts so wear-resisting that they stand up indefinitely under the hardest kind of usage.

"And if you think that I'm off in my reasoning, just try and get a list of such parts recommended to you by any number of supply houses.

"The chances are that no two such lists will be identical. And when doctors disagree, where would you or I come in?"

"What's the use of us trying to figure where the trouble is most likely to happen through wear when the manufacturers have beaten us to it and provided for it far in advance?"

"It's accident that usually starts such projection troubles as those with which we have to cope and no one can foretell where accidents will strike. Otherwise, they are not accidents."

"Well, then, what IS the remedy?" we asked.

"The very same that the sportsman uses when he goes far afield," was the reply. "Do you remember when expensive English guns were supplied with an extra set of locks? And our American shooters carried the locks around with 'em for years, waiting for the old springs to break —which they did not.

"But that when the shooter fell or the gun was let fall and the barrels dented or the stock broke, the extra set of locks did not make matters any better? The only thing that would fill the game bag under those circumstances was a spare gun."

Accidents Are Unforseen

"And as no one can foresee just what particular variety of accident will put a temporary crimp in the projection, a spare projection machine is the one and infallible spare that will effect an instantaneous repair.

"No matter how skillful the projectionist, he cannot have at his disposal the machinery and facilities of either the projector manufacturer or the service station to make good accidental damage, and it is unfair to both projectionist, the audience and the house to try to shove a quick make-shift repair job through while the audience waits."

All of which is most logical for the time element is a very important factor in the projection room. The slightest delay in the projection, due to an unforeseen hitch or breakdown, and its remedy, no matter how skilfully or quickly applied, tends to break up the show and to make the audience uncomfortable and impatient.

An Extra Projector Best Insurance

An extra projection machine, that may instantly be substituted for one which temporarily balks, is the best insurance policy that an exhibitor can carry against such delays and annoyances.

Not only does this insure a continuous and satisfactory screening, but it permits the exhibitor to shift his damaged machine to the nearest service station or even to the plant of the manufacturer for an overhauling much more satisfactory and thorough than he would have any right to expect at the hands of his house employees. And this allows of plenty of time being devoted to the repair work instead of calling for a rushed job and almost an immediate return of the projector before it has been given a satisfactory try-out at the repair man's hands.

An extra projection machine is just as much of a necessity to the exhibitor as spare wheels to the careful automobilist with the difference that, in the former case, it means true economy in dollars and cents, while in the latter it is simply a matter of convenience and comfort.

One of the best New Year's resolutions that an exhibitor can make is that he will add to his battery of projection machines one more, to be held strictly for emergency purposes, and which will always be kept ready for substitution should anything go wrong with one of his service projectors.

Of course, it will cost some money, but life, fire and accident insurances also cost money, and the installation of an emergency projector constitutes one of the best business insurances that an exhibitor can obtain.

Power Plants for Washington Houses

Mike Lyons, of the Union Theatre, in the Seattle downtown district, has installed two of the late Type "E" Power's with governor speed controls.

The Majestic Theatre, Yakima, is now using Power's with roller pin intermittent movements.

R. H. Glenn, who operates a chain of theatres in Washington's greatest coal mining district, has purchased another Power's 6-B projector.

The Rialto Theatre, of Tacoma, which is operated by the Moore Amusement Company, of that city, is using the Power's roller pin projector.

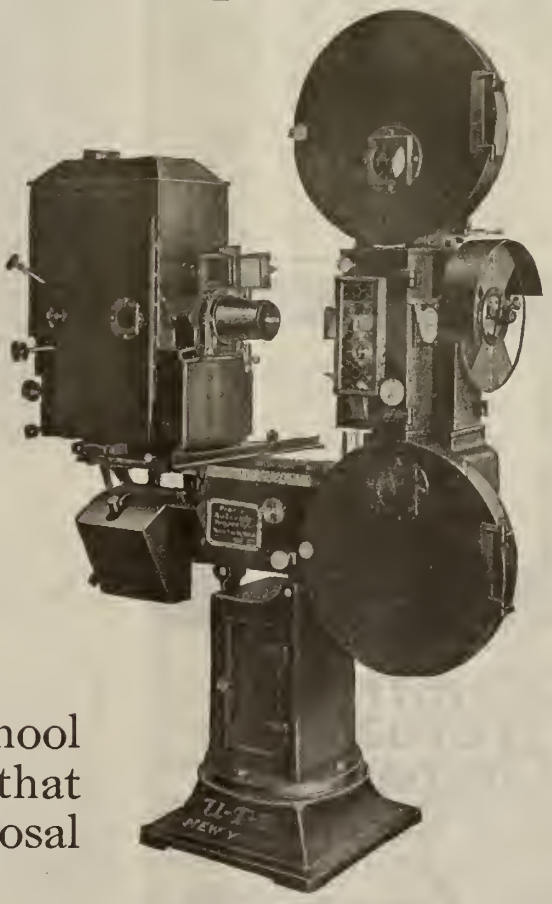
Good Music Assured

The American Photo Player Company has shipped a Robert-Morton organ to Honolulu, to be installed in the Liberty Theatre, operated by the Consolidated Amusement Company. N. B. Jacobus has left to install it and will remain there a while as organist.

FROM THE LARGEST TO THE SMALLEST

The U-T-E Line Is Complete

From the U-T-E Proctor Automatic to the feather-weight Hallberg Portable Projector, the entire projection requirements of the world have been covered, adequately and satisfactorily.



The big, self contained Proctor Automatic is the latest and most scientific development of the professional projection machine.

The light weight Hallberg Portable Projector, which makes a slide of every picture, gives to the theatre reviewing room, the church, the school and the lodge, projection facilities that have never before been at their disposal when utilizing portable projectors.

Because, with the Hallberg, a 100-watt lamp gives a 600-watt effect.

For every requirement of exhibitor and educator the U-T-E trade mark means absolute satisfaction coupled with the assurance that there is nothing in projection apparatus equal to products bearing this brand.

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Send for Bulletin P-W and learn how projectors should be built

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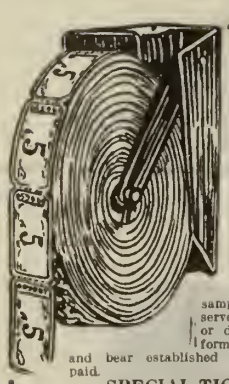

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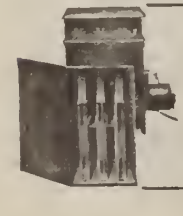

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NUMBER FOUR LASKY STAGE
As viewed from the girders above same

The Mammoth Glass Covered Stage of Lasky Studio Is Now Complete

THE mammoth glass-covered stage of the Lasky studio—said to be the largest structure of its kind in the motion picture world, has been completed.

This stage, which will be known as number four, is one hundred and twenty-five feet in width by two hundred and fifty feet in length. It has a clearance height of thirty feet and rises to a maximum of forty-two feet at the apex of roof.

This huge structure required one hundred and seventy-five tons of steel for its construction. It is roofed with 32,000 square feet of glass, held in place by four tons of galvanized iron in the form of ribs and mullions.

Approximately three tons of wire was used for the installation of diffusers. One hundred thousand square feet of muslin was required for the making of these same diffusers and twenty-five thousand square feet of canvas form the walls. Ten thousand feet of rope and seven tons of sash weights are used in operating the diffusers and walls.

Forty Kegs of Nails Used

Sixty thousand feet of lumber and seventy-five thousand surface feet of flooring were used. Forty kegs of nails hold this lumber in place.

The new stage covers a thriving garden of tropical plans and the famous Lasky tank where so many effective water scenes have been filmed in the past. Thanks to these two adjuncts it will be possible to film within the four walls of this stage, practically every type of story ever written.

The stage boasts several structural improvements designed to aid in the efficient staging of pictures. Double diffusers—black and white in complete sets—make it possible to operate it as either a dark or light stage. Another departure in construction is the equipment of sliding doors by which all entrances and exits are covered.

The stage was appropriately dedicated by a successful employees' dance held on the eve of its entrance into practical service. Credit for the notable structure goes to Victor H. Clarke under whose personal supervision it was erected; Charles F. Eyton, general manager of Famous Players-Lasky West Coast activities; and James Scutter, Lasky studio superintendent.

Powers Projectors for the Rochester Schools

Frank Davidson, branch manager of the Independent Movie Supply Company, 464 Pearl street, Buffalo, N. Y. has been awarded the contract by the Rochester Board of Education to install Powers' machines and equipment in the schools of that city.

Mr. Davidson also announces that Frank Amendola, through the Niagara Falls Equipment company, has purchased two Powers' high intensity projection machines for his new Amendola Theatre which is being erected on East Ninth street and which, it is expected, will open about February 1.

THE CINEMA

NEWS AND PROPERTY GAZETTE

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Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

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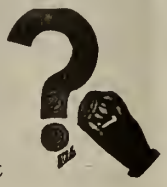

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The Moving Picture World
Being Mighty Good Equipment

The Independent Generating Plant An Insurance Policy Against Panic

A FEATURE of the development of the modern picture theatre is the increased utilization, by far-sighted exhibitors, of private generating or isolated lighting plants.

These are installed not always with the idea of being relied upon to furnish the sole current for house sign and projection lighting, as in moderate sized houses in rural communities where the public service supply of electricity is absent or unsatisfactory, but simply as a precautionary measure.

The reason for their installation in houses even in metropolitan sections is that they constitute a precaution against interruption of projection, or even worse, of the house lights being extinguished by any unforeseen break in the public service supply.

Panic Insurance

Such a private generating plant constitutes so satisfactory an insurance against panic or annoyance in event of the house lighting failing that progressive exhibitors regard their cost as a profitable investment, by reason of the feeling of security which they give the management, even should their services never be called upon.

As one up-to-date exhibitor stated, during a recent visit to the MOVING PICTURE WORLD office, "I don't grudge a cent of the cost for such an installation even if I never have to use it. In fact, I would be mighty glad if I never used it, but the very fact that I have it and that it is ready for use and that no matter what happens to my main wiring or the central station there will never be a panic in my house, is worth all the outfit cost me."

Such an installation, that will take care of the projection in the moderate sized house and all of the exit lighting and a certain portion of the house lighting in time of emergency, is far superior and may be much more quickly brought into operation than a system of auxiliary gas illumination.

Homer Made Hardware Display of Simplexes

The American Amusement Company, operators of several chain Minnesota houses recently placed an order with The Teco Products Mfg. Co., 245 Loeb Arcade, Minneapolis, Minn., for two types "S" Simplex projectors in one of their Mankato theatres.

Realizing that a display of these would mean considerable publicity for his company and that it would also be the means of the public getting a veiw of a projector at close range, Geo. J. Homer, Chief Projectionist for the American Amusement Company, made arrangements with one of the leading hardware stores to display the Simplexes in its show windows.

With the installation of the above two projectors, all of the theatres operated by the American Amusement Company at Mankato, Grand, Lyric and Orpheum, are now Simplex equipped.

The Teco Products Mfg. Company state that the City of La Crosse, Wisconsin has six theatres, three of which are operated by the Cooper Amusement Company and three by the La Crosse Theatre Company, all of which have Simplex Projectors installed.

CLOG DANCING

without a teacher. You can easily learn from "The Clog Dance Book" by Helen Frost of Columbia Univ. Music with each of the 26 dances. Illustrations showing the steps. Cloth bound. Price $2.50 delivered. Catalogue free. A. S. Barnes and Co., 30 Irving Place, New York.

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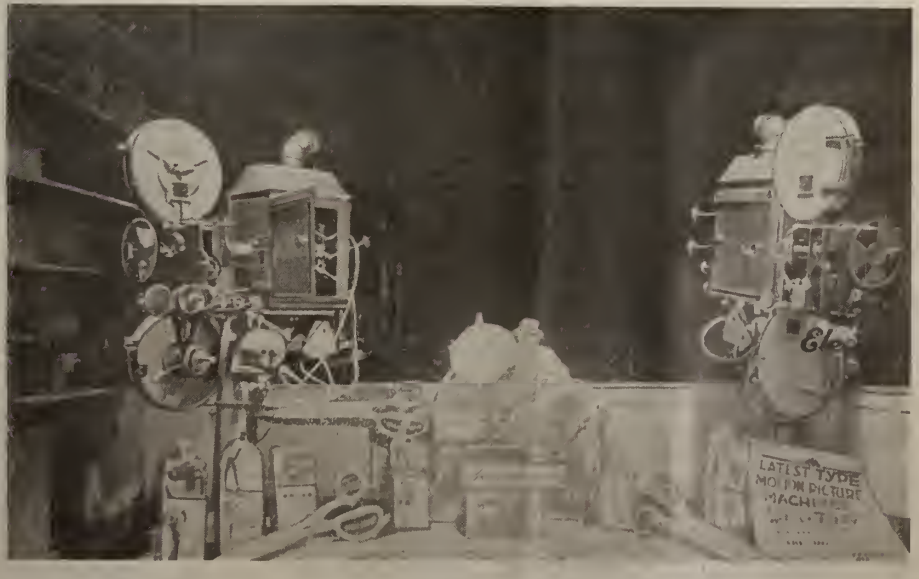

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Notice: The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED

WANTED—Job by first-class projectionist. Nine years' experience; can handle any equipment. Will go anywhere. Can furnish reference. Write or wire, D. C. Mallory, Box 155, Cheraw, S. C.

PIANIST—Expert picture player; 15 years' experience; read, fake, transpose; fair salary. Robert Burns, 1343 Vanderer Ave., Wilmington, Delaware.

A-1 MAN as manager or assistant manager of motion picture theatre; also competent to direct the music. Address Box 243, Moving Picture World, New York City.

NON-UNION M. P. OPERATOR WANTS POSITION—Have diploma; can run Simplex, Power's and Motiograph. Let me have a start in small town anywhere. Wire or write any time. Chas. H. Whipple, Box 92, Lake Forest, Ill.

EXPERIENCED THEATRE ORGANIST desires position; reference. Will go anywhere; preferably six-day house, Northern New Jersey. Box 241, Moving Picture World, New York City.

THEATRES WANTED

WANTED TO LEASE—Moving picture theatre, fully equipped; must pass state inspection. Tell all particulars first letter. Box 237, Moving Picture World, New York City.

EQUIPMENT FOR SALE

FIFTEEN hundred standard opera chairs we are replacing with cushioned seats and offer at a big sacrifice; five-ply, in good shape. Will not sell less than 300 at a time. P. O. Box 98, Scranton, Pa.

60 VOLT, 33 AMPERE Direct Current Generator; perfect condition; $65.00. M. J. Rother, Hastings, Minn.

FIVE THOUSAND YARDS Battleship Linoleum, four thousand of best grade cork carpet. Government surplus stock, at less than wholesale prices. J. P. Redington, Scranton, Pa.

OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost.. Write your requirements. J. P. Redington, Scranton, Pa.

FOR SALE—Two Power's 6A motor-driven, 110-volt, A. C. 60-cycle moving picture machines; in good condition; $148.00 each. A bargain. Webster Electric Company, 719 9th Street, N. W., Washington, D. C.

FOR SALE—One Simplex complete; motor-driven; condition guaranteed; 110-volt, A. C. 60-cycle; a bargain at $245.00. Webster Electric Company, 719 9th Street, N. W., Washington, D. C.

CAMERAS, ETC., FOR SALE

CAMERA—SACRIFICE. A Pathe Professional Studio Camera; 3 magazines, dissolve, 2 lenses, 51 m. m. each. Tripod; fine condition; price, $450.00. Apply Room 213, 107 Broad Street, City. Phone 5655 Broad. Hours, 3-6.

FILMS FOR SALE OR RENT

FOR SALE—Five-reel features, two-reel westerns, one and two-reel slapstick and bathing girl comedies. Posters on all. Central Film Company, 729 Seventh Avenue, New York.

FOR SALE—"Temptation" (6), featuring Carmel Myers—brand new print; "The Bag Mystery," 12-reel serial cartoon—brand new print; "Adventures of Jimmy Dale" (32), featuring E. K. Lincoln; "The Secret Kingdom" (32); "The Scarlet Runner" (24), featuring Earl Williams; also "The Stafford Mystery" (6); "Muggy" (5); "One Against Many" (5); "Mistaken Identity" (5); also series 12 two-reel Black Cat comedies, and the largest selection SERIALS, SPECIAL PRODUCTIONS, COMEDIES, Educationals, Cartoons, etc. Guaranty Pictures Co., 130 West 46th Street, New York. Cable address: "Capictco."

MISCELLANEOUS

IF IN need of drawings for letter-heads, program headings, newspaper illustrations, etc., write Al Tock, Dwight, Ill., Commercial Artist.

Picture Theatres Projected

TEXARKANA, ARK.—Saenger Amusement Company plans to erect theatre to cose $150,000.

CHICAGO, ILL.—Ascher & Brothers, 220 South State street, have plans by C. Howard Crane, 127 North Dearborn street, for three-story brick and reinforced concrete theatre and apartment building to be erected at Broadway and Anslie street, to cost $500,00. Theatre will have seating capacity of 250.

ROCKFORD, ILL.—Erickson & Company, 139 North Clark street, Chicago, has contract to erect theatre at North Main and Auburn streets for Alhambra Theatre Corporation of Chicago, to cost $400,000.

SIOUX CITY, IA.—J. C. Morrison will erect theatre at 1959 South St. Aubin street.

HARPER, KANS.—Mrs. J. C. Robinson has plans by S. S. Voigt, 610 Fourth National Bank Building, Wichita, for one story brick and stone-trim moving picture theatre, 35 by 118 feet, to cost $15,000.

DETROIT, MICH.—Contract has been let for erection two-story moving picture theatre, store and photo studio, 120 by 120 feet, at 7707 Harper avenue, for Joshus Karbal, 533 Farnsworth street, to cost $80,000. Theatre will have seating capacity of 800.

LANSING, MICH.—Lansing Theatre Company will erect ten-story theatre and office building at North Capital avenue and Allegan street. Address C. W. Nichols, president.

PORT HURON, MICH.—Charron & Riddeli have contract to erect Desmond Theatre on Military avenue near Pine street, with seating capacity of 1,270 for Port Huron Theatre Company, to cost $200,000.

MINNEAPOLIS, MINN.—Gustaf Eidsvig, 1824 Clinton avenue, has contract to erect three-story moving picture theatre, bank, office and store building, 100 by 128 feet, at Fourth avenue, S. and Frank street, for Fourth Avenue State Bank, to cost $170,000.

ST. LOUIS, MO.—Orpheum Circuit, Palace Theatre Building, New York, has plans by C. W. and George L. Rapp, 190 North State street, Chicago, for two-story brick and terra-cotta trim Mississippi Theatre, 190 by 140 feet, to cost $1,500,000.

ST. LOUIS, MO.—Charles H. Timmig, 1662 South Jefferson avenue, has plans by Preston J. Bradshaw, International Life Building, for 12-story theatre, office and apartment building to be erected at Grand and Washington avenues, to cost $1,500,000.

PATERSON, N. J.—Alexander Hamilton Theatre, 209 Main street, has plans by F. W. Wentworth, 150 Market street, for eight-story brick fireproof theatre to be erected at Church and Market streets.

UNION HILL, N. J.—James Mitchell, Inc., 76 Montgomery street, Jersey City, has contract to erect a three-story theatre, store and office building at Fourth street and Bergenline avenue for Capitol Theatre Amusement Corporation.

BELLE HARBOR, L. I., N. Y.—L. & W. Amusement Company, 150 Beach 116th street, has plans by Charles A. Sandblom, New York, for two-story brick and terra cotta theatre and store building to be erected on Beach 116th street, to cost $100,000.

BELLE HARBOR, L. I., N. Y.—Nieman & Company, 25 West 42nd street, New York, has contract to erect two-story theatre and store building on Beach 116th street for L. & W. Amusement Company, 150 Beach 116th street, Rockaway Beach, L. I., to cost $100,000.

BROOKLYN, N. Y.—Strausburg & Blendes, 492 DeKalb avenue, have plans by R. Thomas Short, 370 Macon street, for two-story brick moving picture theatre and store building, to cost $250,000.

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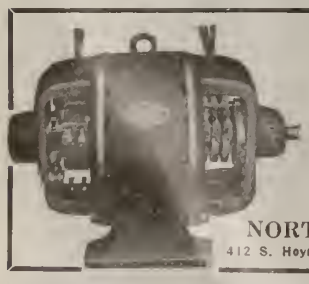
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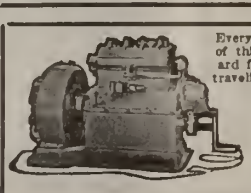
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remarkable contrast between black and white, critical definition, and unusual flatness of field—this is what optical science has done for projection, by means of the

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A scientifically correct lens that can be brought quickly to a sharp focus—and a high quality that is absolutely uniform.

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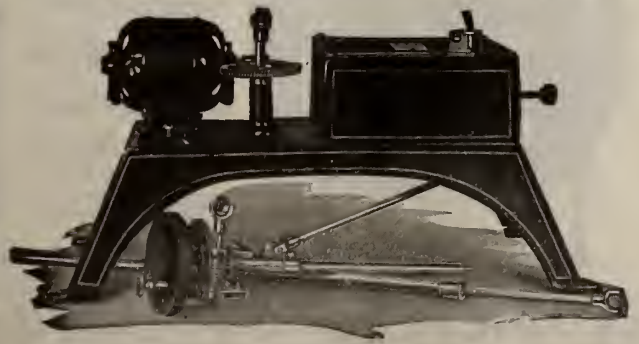

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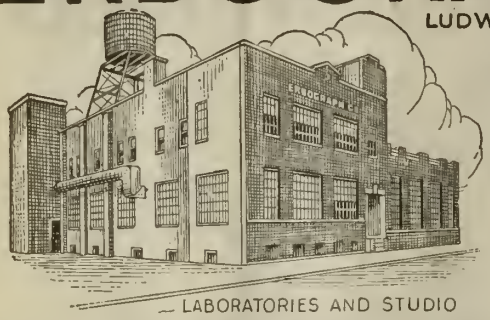

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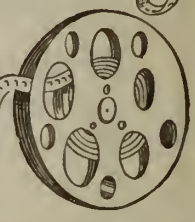

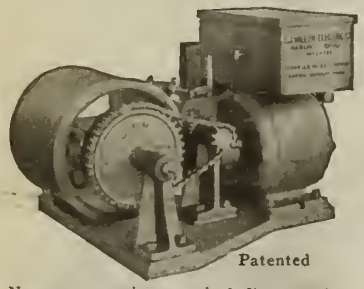

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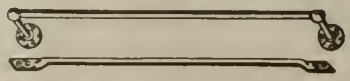

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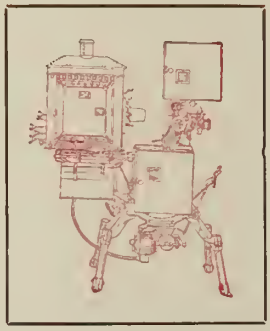

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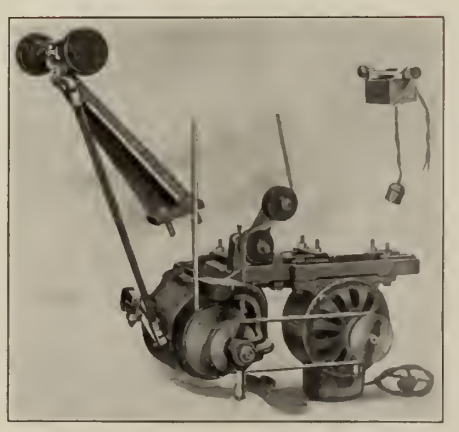

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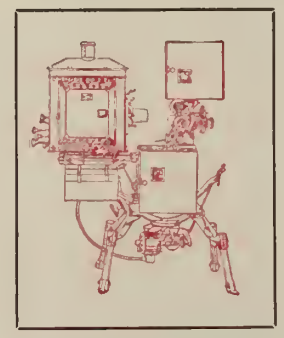

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A NAZIMOVA PRODUCTION
RELEASED FEBRUARY 12TH

Directed by
Charles Bryant
Scenario by
Peter M. Winters
Photography by
Charles Van Enger

Nazimova

Nazimova's greatest picture — one every woman, regardless of age, will want to see — her first United Artists production

in

"A DOLL'S HOUSE"

From the play by

HENRIK IBSEN

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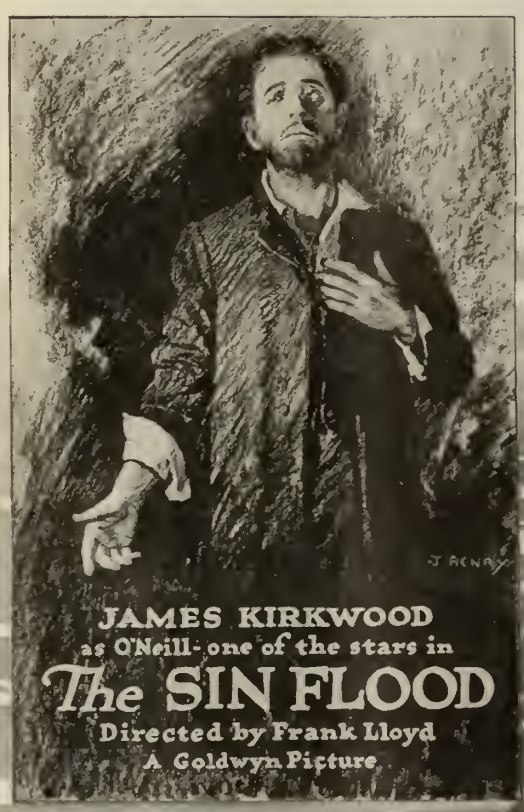
The Big Goldwyn



JAMES KIRKWOOD
as O'Neill - one of the stars in
The SIN FLOOD
Directed by Frank Lloyd
A Goldwyn Picture

HELENE CHADWICK
as Poppy - one of the stars in
The SIN FLOOD
Directed by Frank Lloyd
A Goldwyn Picture

Goldwyn

RALPH LEWIS
as Frazer - one of the stars in
The SIN FLOOD
Directed by Frank Lloyd
A Goldwyn Picture

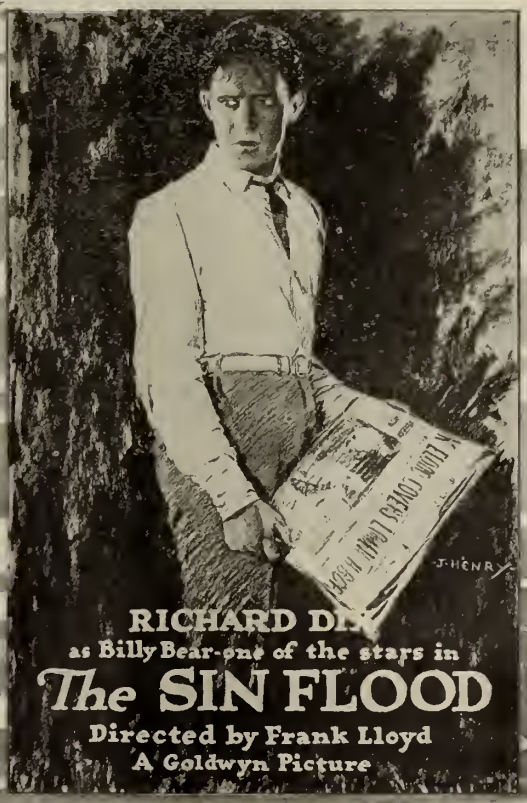
THE SIN

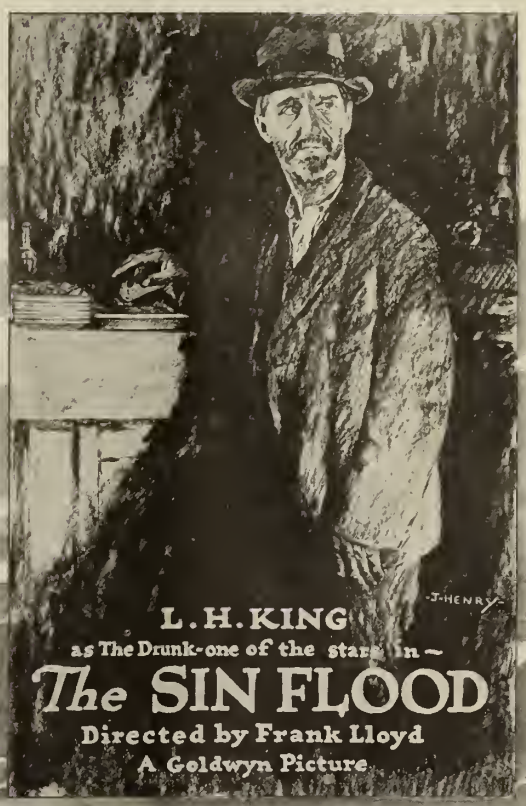
Directed by Frank Lloyd

Written by Henning Berger

Picture For 1922

presents





A Goldwyn Picture

MARCUS LOEW

Educational Pictures

"THE SPICE OF THE PROGRAM"

MARCUS LOEW
1540 BROADWAY
NEW YORK

Dec. 23, 1921.

Mr. E. W. Hammons, President
Educational Film Exchanges Inc.
370 Seventh Avenue
New York, N. Y.

My dear Mr. Hammons:

I have recently contracted for the entire output of the Educational Films Incorporated for the season of 1921-1922. This contract covers seventy-one two reel comedies.

This bears out my opinion that the Educational Films Incorporated has distributed and will continue to distribute a consistently high-grade comedy product.

Very truly yours,

Marcus Loew

ML/HH

TESTIMONIAL

Educational Pictures

"THE SPICE OF THE PROGRAM"

Detroit, Mich., Dec. 21. 1921

Mr. Hal Hodes, Sales Manager,
Cosmopolitan Productions,
New York, N. Y.

Dear Sir:-

I am only too glad to congratulate the Cosmopolitan Company on its late releases. This year's product shows a wonderful improvement over the former productions, which is quite a remarkable statement when you take into consideration the fact that Cosmopolitan has produced probably some of the most wonderful pictures that have ever been portrayed on the silver screen.

I greatly appreciated ENCHANTMENT. The delicate symbolism of the play is most pleasing. The modern system of lighting and the artistic beauty embodied in the settings were really enchanting. The theme of the play, with its careful delineation of characters shows what can be done when real literary tactics are applied with sense and consideration to the plays for the silver screen.

In JUST AROUND THE CORNER you have given us a character story so true to life that the realism gets under the skin and makes one cry and laugh at the same time. It reminds of HUMORESQUE, but is better. It reminds us of OVER THE HILL, but it avoids the sensational. Yet it is really "meaty" with those delicious morsels which move our finer emotions.

Again I must congratulate your Corporation for choosing plays of such a nature that the censors need not worry. In the long run you will find that you are making no error by following this line, for hundreds of thousands of dollars worth of valuable scenes are scrapped by the censors scissors yearly, which is a financial fact to be considered and appreciated.

Hoping that you will continue to follow your line of producing more of these wonderful character plays, I remain,

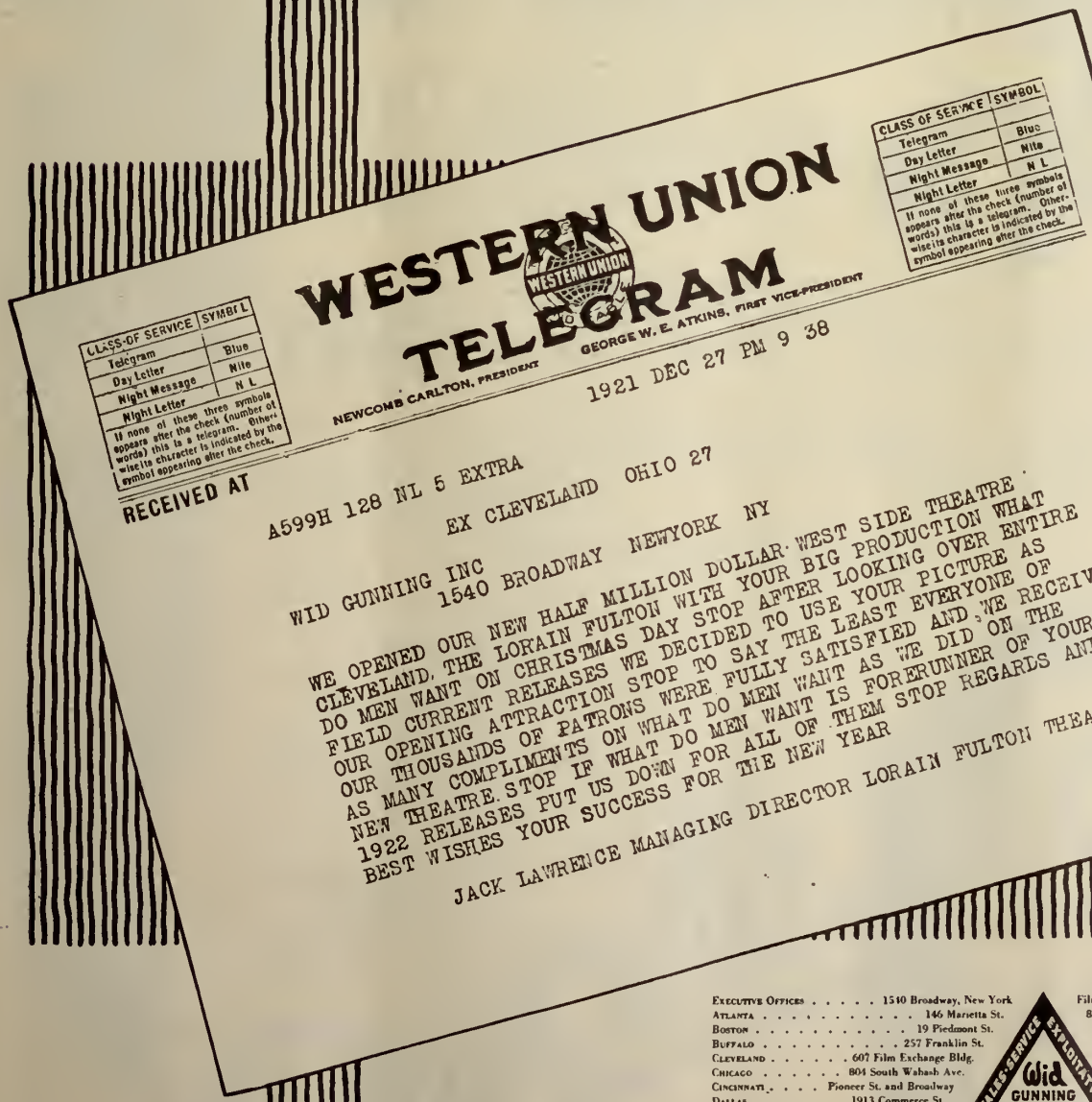
Most sincerely yours,

RAB:FH

Royal A Baker
Censor.

Detective Lieut. Detroit Police Department
Censorship of Amusements.

—"if 'What Do Men Want?' is a forerunner of your 1922 releases, put us down for all of them"



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NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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JACK LAWRENCE MANAGING DIRECTOR LORAIN FULTON THEATRE

Executive Offices	1540 Broadway, New York	Film Bldg., 17th and Main Sts.	Kansas City
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Boston	19 Piedmont St.	16 North Fourth St.	Minneapolis
Buffalo	257 Franklin St.	729 Seventh Avenue	New York City
Cleveland	607 Film Exchange Bldg.	1235 Vine St.	Philadelphia
Chicago	804 South Wabash Ave.	1201 Liberty Ave.	Pittsburgh
Cincinnati	Pioneer St. and Broadway	284 Turk St.	San Francisco
Dallas	1913 Commerce St.	2024 Third Ave.	Seattle
Denver	1714 Broadway	3617 Washington Ave.	St. Louis
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6 Super features finished and in production

Big Stars—Famous Authors
Great Stories—Fine Directors

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in a tremendous drama of the Canadian Northwest the title of which will shortly be announced.

Directed by Robert Thornby

PRISCILLA DEAN

in

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Produced from the famous novel by Cynthia Stockley

Directed by Wesley Ruggles

"THAT LASS O' LOWRIE'S"

From the book by Francis Hodgson Burnett that had millions of readers

Directed by Hobart Henley

HARRY CAREY

in

"MAN TO MAN"

A stirring action story by Jackson Gregory

Directed by Stuart Paton

HOUSE PETERS and an ALL STAR CAST

in

"HUMAN HEARTS"

From the international stage success by the famous playwright Hal Reid

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From George Broadhurst's Broadway Sensation, written by Langdon McCormick

Directed by Reginald Barker

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The Worlds Greatest Screen Actress In her Biggest Triumph

A Sensation Everywhere

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Ninety percent will say it is the greatest production they have ever seen. The other ten will say it is wonderful.

—STRAND THEATRE
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* * *

Did the best business since last winter. Excellent production.

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Carl Laemmle presents

Priscilla Dean

In the Biggest Thriller Ever Screened

"CONFLICT"

From the Novel by Clarence B. Kelland

Directed by Stuart Paton

A UNIVERSAL-JEWEL PRODUCTION

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vs.
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Publicity may convey information admirably and still fall short of good advertising. Publicity is usually narrative, while advertising, in addition, carries the word of command.

The news item in this morning's paper announced a parade, a launching, or the coming of a heat wave.

An advertisement of the same event would give the same information plus a direct invitation for you to attend; box-office prices; connecting train schedule and, perhaps — the assortment of hot-weather garments to be had at Blank & Company's.

More people READ "Publicity"—more people ACT in response to advertising.

The most primitive advertising proves best the "law of mental domination," for the unsupported command to

"Buy Blank's Biscuits"

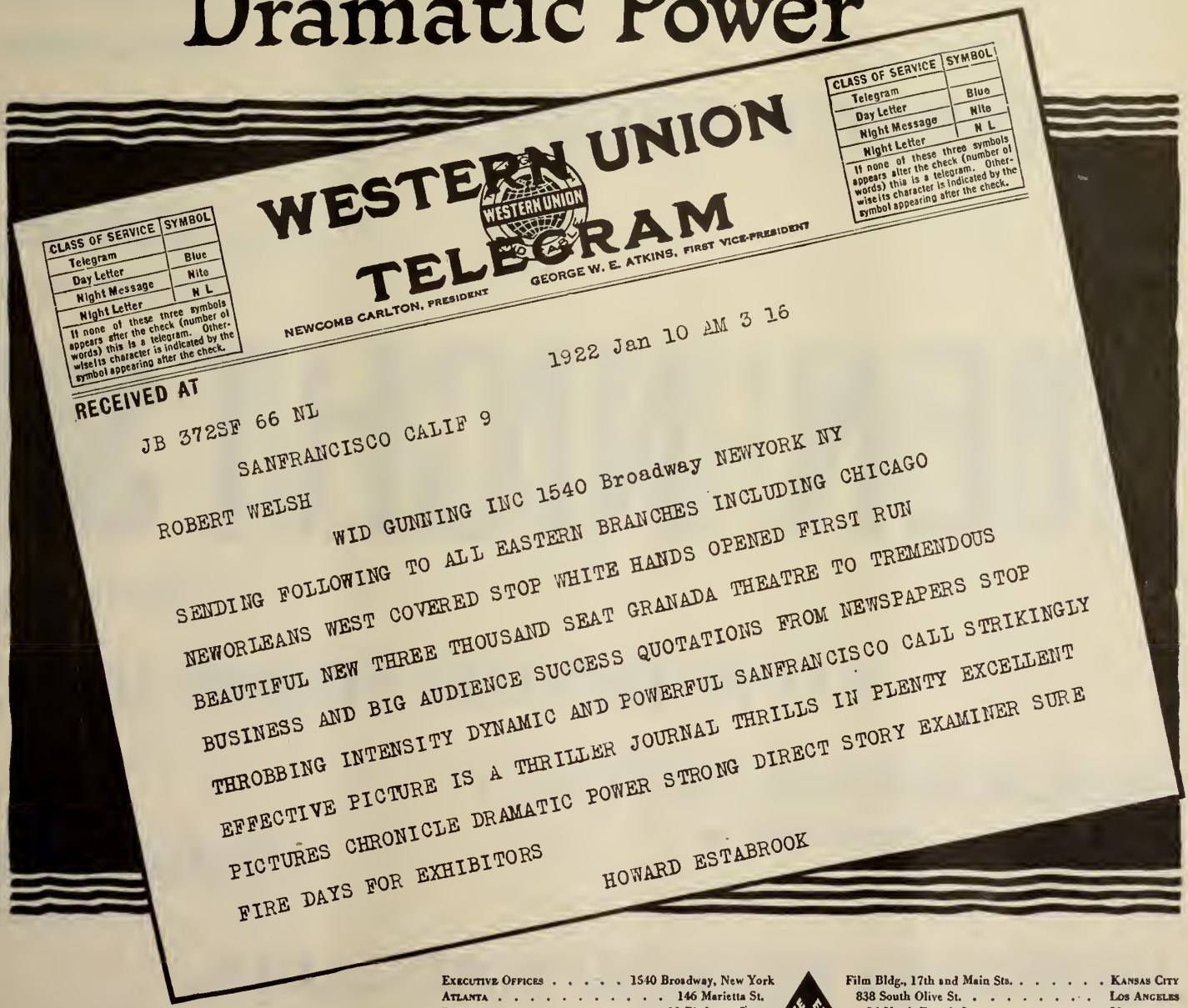
alone, but oft repeated, has in many cases compelled a national following.

MOVING PICTURE
World

The oldest and newest trade paper in the field.

Courtesy of
Butterick Publishing Co.

"Thrills Aplenty ~ Dramatic Power"



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Denver	1714 Broadway	3617 Washington Ave.	St. Louis
Detroit	143 East Elizabeth St.	525 Thirteenth St., N. W.	Washington

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DIRECT FROM THE ARROW

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SCREEN VER

"TEN NIGHTS

Directed by

FIVE HOME RUNS THE

B. F. KEITH'S VICTORY

PROVIDENCE, R. I.

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EVERY RECORD BROKEN IN
WILL YOUR THEATRE

ARROW FILM

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OWNERS!

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RUSSELL'S

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IN A BARROOM"

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EVERY THEATRE IT HAS PLAYED!
BE THE NEXT?

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PRESENTS

"THE SIN OF MARTHA QUEED"

ALLAN DWAN'S "*The Sin of Martha Queed*" is a picture you will want to play. Patrons will leave your theatre completely satisfied with their evening's entertainment. Dwan's latest offering will rank with his best. An excellent cast and a gripping story correctly handled.

Exhibitors should make money with "The Sin of Martha Queed". It is a picture that your patrons will advertise for you by word of mouth.

They will leave the theatre impressed with the story and the sincerity of its interpretation. (*From the* EXHIBITORS HERALD)

Distributed by Associated Exhibitors, Inc. through Pathé Exchange Inc.

"THE FOUR SEASONS"

Ralph Pugh, managing director of Interest Films, Ltd., who have purchased the rights to "THE FOUR SEASONS" for England, Ireland, Scotland and Wales, writes:

> We feel greatly elated in securing the rights to "THE FOUR SEASONS" for the United Kingdom. . . . It is one of the really worth-while pictures . . . and we expect that it will meet with the unanimous approval of the English exhibitors, newspapers and public. . . . *It should also prove to be an unusual success in your country.*

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"Most Popular Star in Best Role!"

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"One of the most popular screen stars returns to delight her many admirers anew. Never has she had a role that equals this one. Entertainment blended with delightful character delineation."
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"Wonderful scenes added to personal charms and ability of star."
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"Norma Talmadge infuses such life into the film that one's attention does not wander to the lovely scenic views, distracting as they are."—*New York Sun.*

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"Miss Talmadge brings to the play her unquenchable charm, fire and ability."
—*New York Globe.*

LIKEABLE PICTURE

"We liked this picture because it was so sanely told by actors who do not over act. They act like real people. The role seems to have been written for Norma Talmadge. Her naturalness is her greatest charm. The supporting cast is excellent." —*New York Tribune.*

EXCEPTIONAL PICTURE

"'Love's Redemption' is an exception that is rousingly welcomed. Miss Talmadge is unusually charming, and the story gives her an ideal role, calling for the quick-changing lights and shadows of emotion at which she is so adept."
—*New York Evening Mail.*

ENTIRE CAST EXCELLENT

"Smooth in continuity, an excellent cast and well photographed scenes."
—*New York Times.*

STAR IS LOVELY

"Miss Talmadge is lovely."
—*New York Evening World.*

Joseph M. Schenck

presents

NORMA TALMADGE

in

"Love's Redemption"

Adapted from Andrew Soutar's novel "On Principle," by Anthony Paul Kelly; Directed by Albert Parker; Photographed by J. Roy Hunt; Settings by Willard M. Reineck.

A First National Attraction

There'll be a Franchise everywhere

"Will Chalk Up a Hit With Any Kind of Audience Anywhere" —*Variety*

Read what the trade experts say:

WILL MAKE A HIT

"They say that Chaplin taught little Jackie Coogan to act before the camera. If so, Jackie hasn't forgotten. In 'My Boy,' Jackie is the same wistful, lovable kid, still unspoiled.

"There is a pretty, simple heart interest story. A series of alternately humorous and sentimental scenes. All that is necessary to record in the way of praise for the feature is that Claude Gillingwater is cast for the role of the old captain. One would have to be without a heart not to be moved by the love of the "old man" for the child and its reciprocation.

"'My Boy' will chalk up a hit with any kind of an audience anywhere in the world."—*Variety.*

JACKIE TRULY WONDERFUL

"Little Jackie Coogan, who leaped suddenly into the limelight of film fame through his great performance with Charlie Chaplin in 'The Kid,' lives up to the reputation he gained through every foot of this picture. He is a truly wonderful juvenile, his comedy work is not only enjoyable, but he possesses a keen sense of dramatic values and there is nothing forced or unnatural about his acting. 'My Boy' is rich in mirth-provoking situations but there is a strong undercurrent of pathos running through the plot and the tiny star proves himself as potent in bringing tears to the eyes of an audience as he is in making them laugh. That the picture will win widespread popularity cannot be doubted. Its appeal hits young and old alike and exhibitors will make no mistake in booking it.

"No one can help feeling sympathy for the quaint, adorable little hero of the story. The humorous episodes are all intensely amusing, the local atmosphere throughout is colorful.

"The small star is fully equal to all demands made upon him and is sure to delight his numerous admirers. The action moves at a rapid pace from first to last."—*Exhibitor's Trade Review.*

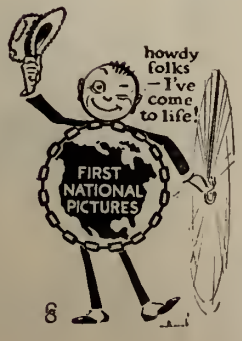
AN IDEAL FEATURE

"The feature picture at the Strand is an ideal one for Christmas week. The picture has plenty of laughs and a few tearful moments. It shows Jackie Coogan doing all the little household tasks he learned so well from Charlie Chaplin. We can never see him without feeling that he is closely related to the comedian. He does some very good bits of acting, much better than in his last film, and it seems as if he has now made a real place for himself on the screen. He is a most adorable baby. Claude Gillingwater is good as the old sailor."—*New York Telegraph.*

JACKIE WINS ALL

"Jackie Coogan has never more indisputably asserted his right to be starred than he does in 'My Boy.' Jackie is possessed of so adorable a personality that he wins everyone.

"The last scene where the policeman, the inspection officer, the old sea captain and the newly found grandmother want the boy at the same moment is an example of great drama. The direction is splendid." *Moving Picture World.*



THEY'LL ALL LIKE IT

"Little Jackie Coogan is delighting a host of admirers at the New York Strand —providing a fine lot of laughs. 'My Boy' has a good deal of heart interest. You ought to be able to do good business with it. Old and young will like it and they'll be delighted with the young star. Whatever exploitation you accord the picture ought to prove worth while when you count up the receipts. There is real appeal in the kid stuff, and the laughs and touches of pathos are mingled in a fashion that offers a happy combination."—*Wid's.*

COOGAN SCORES HEAVILY

"Good entertainment with heart interest simply and unaffectedly played and never carried to the point of exaggeration. Jackie Coogan, that wonder boy of 'The Kid' 'and Peck's Bad Boy,' appears in another pleasing comedy-drama.

"As in his former vehicles, Coogan scores heavily and it is a picture that will tickle the youngsters mightily."—*Exhibitor's Herald.*

Sol Lesser

presents

JACKIE COOGAN

in

"My Boy"

Directed by Victor Heerman and Albert Austin

A First National Attraction

There'll be a Franchise everywhere

Look Out For The TNT!

Mack Sennett's new series of 2-reel comedies are packed with laugh explosions that will shake your house.

His first four for First National are now available. Short in length but of feature value.

You can pack your house by advertising them. They'll do the rest! We've seen them!

MACK SENNETT

presents

Ben Turpin

in

"Bright Eyes"

and

"Love and Doughnuts"

presents

"By Heck"

and

"Be Reasonable"

with

Billy Bevan

and

Mildred June

Directed by Roy Del Ruth

Distributed by ASSOCIATED FIRST NATIONAL PICTURES, Inc.

Released on the Open Market! Available to All Exhibitors!

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JANUARY 21
1 9 2 2

The Big Man From the Outside

CHIEF among the industry's present discussions is the talk over the invitation extended to a big man of affairs, a national figure, a recognized man of executive strength to become either the president of the new producers' and distributors' organization or the chairman of its board of directors.

There is by no means a unanimous opinion in the matter, due, possibly, to the heavy silence maintained by the prime movers in the plan. The industry at large is a bit hazy (no pun intended) over the situation, and this condition will continue until a statement is authoritatively made. Possibly this will be made by the new big man from the outside when he decides to accept the offer.

Several facts stand out. One of these has been the inability of the producers and distributors to agree upon one of their own number, who fully met their conception of a man who could represent them and their part of the picture business before the world at large. We believe there are several men in our business fitted for this responsibility, but in each instance his business affiliations would interfere with his unanimous selection.

Another fact is the likelihood that the leader would also have to be an arbitrator. In the conflict of interest arising between rival companies he might be called upon to decide questions involving great financial loss to one company or another. Such a decision would be accepted unquestionably, with better grace if it were made by one who not only commanded the respect of all concerned, but one who hadn't a dollar's worth of interest in the moving picture business or especially in any of the companies that might be affected by the decision.

What bearing the selection of the arbiter-representative would have on exhibitor problems is not presented, but it seems likely that an authority of this calibre would be welcomed by exhibitors if they felt they could lay before him any just grievance and secure a fair, full and impartial hearing.

Possibly it is in the minds of those favoring the plan to provide a way out of the wilderness of dispute, of slander, of malice, of misunderstanding and pernicious disturbance which is a curse upon our business and a detriment to the sound progress of the exhibitor, the distributor and the producer. None save an ambitious few profit by this eternal turmoil which lowers our business to the level of cheap ward politics and makes a hero out of the man with the loudest voice and a leader of the shouter with the snappiest oratory.

Whether it will be Will H. Hayes or another, we believe his success will only be possible with the full and complete support of the producers and distributors and the sympathetic cooperation of the industry as a whole. The chief desire of the leadership of our business is fair play within, a square deal to the exhibitor and to the producer as well, and then a united industry able to insist upon fair play and to get fair play from the lawmakers and the public.

The move is regarded by many as the most definite evidence of the industry's keen desire for progress, and as such we will regard it until we are convinced to the contrary.

Arthur James

High Spots in the Week's News

WHILE Mr. Exhibitor is attending business sessions in Albany on February 14, 15 and 16, his better half will be having the time of her life. That is provided for, assured and made certain by a committee of which Mrs. George Roberts is chairman and Mrs. Jack Leonard and Miss Noma Suckno are secretaries. The program will include teas, sightseeing trips, vaudeville and film entertainment and that highly touted Movie Ball. Rather soft for the women, eh, what?

* * *

Chicago exhibitors have been planning to decrease the pay of their projectionists, effective January 11, and now the men come forth with a demand for a 15 per cent. increase. Exhibitors are said to be willing to close down rather than pay more money in salaries. Negotiations are at a standstill.

* * *

Ninety per cent. of all theatres in Syracuse, Utica and Binghamton, N. Y., are charged with violating regulations as regards the collection of the amusement tax by Internal Revenue officials. They will be checked up again about March 15.

* * *

Last week's rumor that an open-Sunday movement was on in Albany, N. Y., got the city stirred up. Church opposition developed at once. Mayor Hackett announced he hadn't heard of the ordinance said to be in the making, and the uproar subsided as quickly as it had begun. Nobody's knows how it started—perhaps it was an experimental "feeler."

* * *

Representative Fitzgerald of Ohio fizzes over again in Congress. Now it's a indigo bill for the District of Columbia, prohibiting the operation of theatres on Sundays, among other things. All together, boys——!

* * *

Visiting Toronto for one day, Lewis J. Selznick on January 6 intimated in a speech that prominent Canadian picture interests, including J. P. Bickell, N. L. Nathanson and others of the Famous Players Canadian Corporation, Famous-Lasky Film Service, Regal Films, Eastern Theatres and affiliated companies, will shortly be identified with him in a strong trade alliance. He saw a possibility that admission prices will be reduced in the U. S. and Canada.

* * *

Bert M. Moran, manager of Pathe's Albany, N. Y., branch, since 1918, has been promoted to the management of the company's Pittsburgh branch and is succeeding James M. Loughborough, a former newspaperman who has been with Pathe for some time. The city has given the veteran Moran a great farewell, withal a regretful one.

* * *

Two orchestras in one picture house! That's become a fact in Winnipeg, Canada, the Allen Theatre trying the innovation. There'll be a concert and a jazz orchestra. Evidently the reported decline in popularity of jazz isn't taken seriously up north.

* * *

Give 'em an inch and they'll take an ell. New York censors admit intending to ask the legislature for an increase in power. They claim there is no definition of an educational picture, and want one.

* * *

New York State's motion picture incorporations for 1921 numbered 455 companies having a combined capitalization of $28,373,400. The largest month was May.

SERVICE!

Moving Picture World publishes 19 reviews this week—more than any other trade paper.

Last week a similar service to exhibitors was rendered during a period shortened by holidays.

In YOUR trade paper you have a right to expect and you get

SERVICE!

Wanted: Letters from buddies in the army and film business. Two years ill as the result of service in the war. Louis E. Goldenberg, former manager of Forest and Arcade theatres, Cincinnati, now at U. S. Hospital, Great Lakes, Ill.

* * *

Paramount comes forth with much news this week. The tenth anniversary will be celebrated beginning March 5, two weeks of solid bookings being planned. Rudolph Valentino has signed a three-year contract, and the best-seller novel, "If Winter Comes," will be produced in England. Then there's a new distribution contract covering six South American countries, and another involving Mexico.

* * *

Marcus Loew is elected president of Metro, succeeding Richard A. Rowland. William E. Atkinson is vice-president, continuing to serve as general manager. There will be no change in policies or production plans.

* * *

The story of the little acorn that grew up to be a great grand-daddy of an oak occurs in connection with the announcement that the Fox Anniversary Week beginning January 29 commemorates eighteen years of existence. Starting with a tiny office on Fourteenth street, and persisting despite disappointments, William Fox has succeeded in establishing himself as a "big gun' of the industry.

* * *

America offers a big field for English-made productions. So says Cecil M. Hepworth, who's been visiting here for four months. Firm in his belief, he's already begun to quadruple the present facilities of the Hepworth Studios.

* * *

A search for new productions is the purpose of W. W. Hodkinson's annual trip to the West Coast, just undertaken. He will probably be back in New York by March 1, visiting a number of his exchanges on the return trip.

* * *

The Federal Trade Commission has inaugurated an investigation of alleged unlawful activities of so-called "fly-by-night" operatives in the state rights field.

* * *

A reorganization makes William Le Baron director-general, Verne H. Porter scenario editor, and Howard Irving Young film editor of the Cosmopolitan Productions.

* * *

W. E. Greene and F. B. Warren form a national distributing system named the American Releasing Corporation.

* * *

In a statement of policy Wid Gunning, Inc., describes how the sales force will operate on a new percentage basis.

Paramount Celebrates Tenth Anniversary Beginning March 5—Two Weeks of Solid Bookings—Advertising Campaign Planned

PARAMOUNT is going to celebrate its birthday. Ten years ago Adolph Zukor founded the Famous Players Film Company, the parent company of the Famous Players-Lasky Corporation known throughout the world wherever pictures are shown as Paramount, and the organization is preparing to celebrate its tenth anniversary.

The birthday celebration will start Sunday, March 5, and will be of two weeks' duration. Following the lines of the annual Paramount Week, it is planned by General Manager S. R. Kent and his assistants in the department of distribution to book theatres throughout the country solid with Paramount pictures.

Paramount district and branch managers have been apprised of the general plan and are already enthusiastically at work mapping out the details to be followed in their respective territories. Spurred on to greater endeavor instead of being daunted by the success of the last Paramount Week, when all records for the annual event, both as to gross business and the number of theatres participating, were broken, the entire sales organization is determined to at least approximate twice that business during the two weeks of the anniversary.

For March 5, the opening of the anniversary, Paramount announces day and date release of some of its biggest productions. These include Cecil B. DeMille's "Fool's Paradise," Gloria Swanson in "Her Husband's Trademark," Wallace Reid in "The World's Champion"; and "The Dragon's Claw," the first of the spectacular UFA series, "The Mistress of the World." George Fitzmaurice's production, "Forever," adapted from "Peter Ibbetson," will also be available at that time. Hundreds of extra prints of these productions are being prepared to satisfy the demand for simultaneous showing.

Double-truck advertising announcing the anniversary event will be used in national publications and through the two weeks' advertising space in more than six hundred daily newspapers will be utilized as part of the big campaign now being prepared by the publicity and advertising department.

It was early in 1912 that Adolph Zukor set out boldly to reorganize the business of producing motion pictures. He was a successful exhibitor at the time.

Organizing his company, Adolph Zukor's first picture to be released was "Queen Elizabeth," with no less a celebrity than Sarah Bernhardt in the title role. It was not the first five-reel production ever made, but it was the first production to be released by any company under a fixed policy of making and distributing pictures of that approximate length and quality as a standard.

Other features of similar length and starring such people as James K. Hackett, Mrs. Fiske, Mary Pickford, James O'Neill and Lily Langtry followed. Their appearance attracted other producers with similar ideals into the field. Among them was Jesse L. Lasky, who interested Cecil B. DeMille, at that time a successful stage producer of the Belasco school, and others in the organization of the Jesse L. Lasky Feature Play Company. Having scraped together a small amount of capital they purchased the film rights to Edwin Milton Royle's play, "The Squaw Man."

Going to California, Mr. Lasky and his associates made "The Squaw Man," with Dustin Farnum in the stellar role. The Lasky studio, Paramount's huge West Coast production center of today, was built around the crude little building where "The Squaw Man" was filmed. The present plant affords more than twenty-five times as much floor space, covering two city blocks in Hollywood, while the nearby Lasky ranch of 1,200 acres affords a wide variety of scenery for exterior backgrounds.

To Hollywood at about that time went also other producing organizations, among them the Oliver Morosco Photoplay Company and Bosworth, Inc. In July, 1916, the Famous Players Film Company and the Jesse L. Lasky Feature Play Company were combined under the name of the Famous Players-Lasky Corporation. The Paramount Pictures Corporation had been formed for the distribution of the product of the Lasky and Bosworth companies. On January 1, 1917, the Paramount organization was taken over by the Famous Players-Lasky Corporation, Bosworth, Inc., and Pallas Pictures, the Morosco output, having previously been acquired. Later the Artcraft Pictures Corporation was amalgamated with Famous Players-Lasky, as still more recently was the Realart Pictures Corporation.

With the absorption of the Paramount company and the turning of the product of the combined companies for release through the exchanges of the Famous Players-Lasky Corporation, the former organization disappeared as a separate entity, but the name was wisely retained as the trade name for all the features released by the present corporation. Today, Paramount pictures made in the huge studios of the company in New York, Los Angeles and London, are distributed through thirty branch offices in the United States, six in Canada, nine in Great Britain, two in France, one in Denmark, one in Belgium, five in Australia, one in New Zealand, one in Mexico, two in Brazil, and on contract to every other country in the civilized world.

Lest We Forget

IF it be that the National Association of the Motion Picture Industry is to pass into the discard and make way for newer bodies with a similar purpose in view it should not be permitted to dissolve without some recognition of its service to this industry. Under the leadership of William A. Brady it has proceeded constructively and efficiently—not a perfect body, not an organization able to do what everybody wanted done, or, in fact, some things that should have been done, but nevertheless valuable beyond measure in its work.

Mr. Brady's task has been as arduous as it has been thankless. He has at great sacrifices of time and money served this industry unselfishly. We had occasion to criticize Mr. Brady for what appeared to us as a standstill policy, but when we saw that policy abandoned and a hard-working, full-speed-ahead program inaugurated we were even more frank in our enthusiasm and praise than we had been in our censure.

The repeal of the five per cent. tax we have justly attributed to Mr. Brady and his associates because we had the facts in hand and we believed that in so important an achievement the credit should be given fairly, and that any other course would have been dishonest. If Mr. Brady and the National Association had done nothing else the decoration of the legion of honor of the industry should be awarded to the organization and the individual.

It so happens that this tax repeal is the crowning achievement to a veritable mountain of service, and for us, an industry, to pass it by unnoticed and unrecognized would be to stamp ourselves as wholly without gratitude or appreciation. Mr. Brady can rest content with a sense of fine and unselfish labor conscientiously performed, but the industry has no right to let this important labor pass as insignificant.

We believe that the hearty thanks of our industry should find some form of expression that will be both public and satisfying. A. J.

Harold Lloyd Has Bought Him a Business Band Wagon for All Good Boys to Ride On

By WILLIAM J. REILLY

IF we were writing this story for "Screamland" or any of the fan classics we would throw the Underwood (no adv) into high and reel off some six-cylinder soft stuff as to how Harold Lloyd looks under the glow of the Biltmore indirect lighting system, what Arrow collar he prefers, and how he takes his Cliquot Club gingerale.

But we are writing it for Moving Picture World than which there is no better trade paper so we will throw the typewriter into low for the lowdown on Mr. Lloyd. Because why? Because from our own Coast-to-Coast experience in boarding the Empy World reader in his box-office we know that Mr. Exhibitor is Mr. Showman and therefore Mr. Business Man and therefore wants to know just what Harold Lloyd is going to mean to his box-office in 1922.

For instance, although we might say here, with great pleasure and great truth, "Harold Lloyd is a bright young man—twenty-eight years old and going stronger than John W. Walker," the twelve-minute egg in the box-office would reply, "That's all right. But is it going to help me buy that new organ so I can knock the opposition cold?" And we might say, "Wonderful personality—Harold Lloyd—wonderful smile, modest unassuming. He's a violet but knows more about his business than a lot of the loud lilies." To which we can already hear the query, "Fine! What I want to know is—Does the wife get the sedan she's had her eye on, and does the boy go to prep school, and do I get that extra projection machine Daddy Keyser tells me I need?"

All right! Here is the lowdown. Tell the wife to be looking up some Sunday motor excursions. Tell the boy he's going to Lawrenceville or Swarthmore Prep or Phillips Exeter or any other good one he picks out and you—you keep your eye on "Better Equipment" in Empy World and pick the winner for your projection room.

Hear that 'bus coming down the road, rearin' and tearin', all twelve hitting like Jack Dempsey's right? That's the Harold Lloyd band wagon. Get aboard. Harold came to town last week to buy the 'bus, and it's a brand spankin' new band wagon, 1922 Pathe model. He has his route for the next twelve months all mapped out. Four stops for four comedies and the showman who wants to give his bank roll a ride to several figures will get aboard.

Here is gilt-edged security dope in a portable paragraph. The Harold Lloyd public will be assured of at least four comedies in 1922. To say that they will be good comedies would be saddling a winner with unnecessary lead. In all probability the comedies will be longer than two reels. "A Sailor Made Man," the opening of which Mr. Lloyd saw at the Capitol, is a four-reel picture, and a successful four-reel picture. Think of the successful long-distance comedies of this particular school and see how quickly you can make the count.

The lengthening of the Harold Lloyd comedies comes in answer to a real demand for it. Exhibitors in many theatres have already shown what they think of the Lloyd brand of comedy by featuring his two-reelers over the 'feature." The time is not far away—in fact it is here—when showmen will present comedies such as Harold Lloyd makes as the meat of the program. Harold Lloyd wants them to do it consistently. So he intends to give them the wherewithal—the makins. He knows how.

He puts a box-office foot rule on every piece of business, every gag, that goes into his pictures. Besides, every picture is previewed at some representative theatre with absolutely no advertising or exploitation—"cold turkey"—tried on the dog, given the prussic acid test and the hydrochloric acid test, and every other test, and when the picture comes to your screen, the chances are 100 to 1 it's a money-maker. You've often heard of the business of being funny. Harold Lloyd knows it. K-N-O-W-S, knows.

And tack this under the glass-topped desk or on the ceiling if that is where you look for the Big Idea: If you have not met Harold Lloyd, himself, personal, you have something coming to you. That's an old line, but it's good. In this case very good. And that's the first "very" we've used since Grant took the breastworks.

ROY S. SMITH
Executive Manager, Albany Chamber of Commerce, who is co-operating with the Albany Managers' Association in perfecting details of the coming New York State convention of exhibitors

Are You Superstitious? See What Happened to Us

When, last week, a printer broke the mirror over the water tank in the composing room, a gent in our midst shivered with apprehension. Something was sure to happen. We laughed scornfully. It did. Excellent pictures of Roy S. Smith, executive manager of the Albany, N. Y., Chamber of Commerce, and William Berinstein, Elmira exhibitor, appeared in the issue as per schedule. But—and here's where the mirror did its dirty work—the captions identified Mr. Smith as Mr. Berinstein and Mr. Berinstein as Mr. Smith. So we hasten, this week, to print the cuts again, properly captioned. And like Max Linder in "Seven Years' Bad Luck," we are hereafter dead set against breaking mirrors and accepting third lights.

By way of explanation, Mr. Berinstein and Mr. Smith are co-operating in the arrangements for that convention you have read about in MOVING PICTURE WORLD for some weeks. The date is February 14, 15 and 16. The place is Albany, N. Y. The person whose attendance is earnestly desired is you.—Editor.

Takes Over the Pearl

Walter Powers has taken over the Pearl Theatre in Albany, N. Y., which has been operated by Gardner Brothers. The house seats about 500 persons. Three new houses have just been opened in the Albany district. These include the Casino in Schenectady, a thousand-seat first-run house, owned by G. W. Glenn, Jr.; the Smalley Theatre in Cooperstown, owned by William Smalley, and which seats about 500, and the Senate in Chatham.

WILLIAM BERINSTEIN
Chairman of Banquet Committee for New York Exhibitors' Convention

Reorganization Finished, Wid Gunning Makes Important Statement of Policy

AN interesting announcement was made by Wid Gunning, Inc., this week. Mr. Gunning, on his recent trip to the West Coast, made changes in the personnel of the Chicago, Los Angeles and San Francisco offices.

The statement declares that Mr. Gunning placed the offices in those territories in the hands of men of the type that he desires to have associated with him in such a broadly co-operative proposition as he expected later to announce. These changes, it is said, had been delayed only by the fact that Mr. Gunning had not sooner been able to visit these offices.

Ben Simpson, among the best known figures in the East and on the West Coast, and one of the organizers of Realart's exchanges with Jack Woody, is now carrying the Wid Gunning banner in San Francisco. George Slater's appointment to the Los Angeles office was announced while Mr. Gunning was on the Coast. Harry Willard, the clean-cut and popular Realart representative in Chicago since that organization was started, has been secured to handle the Windy City territory for Wid Gunning, Inc.

The New Propositon

After returning to New York and making a few other minor changes in the personnel, Mr. Gunning decided that he now had throughout his organization the type of men whom he desired to be associated with him in such a proposition as he was about to announce. He then placed before the men throughout the country and the new men in Chicago, Los Angeles and San Francisco what he declares the greatest selling practical innovation ever established in the industry.

"As Mr. Gunning sees it," the official statement declares, "the Wid Gunning machine is actually, and in fact only, a selling and exploitation service charging a percentage of the gross for its operation.

"There is naturally in such an organization a certain amount of fixed overhead, such as branch office accounting, shipping and office routine. Mr. Gunning has definitely segregated his productive and non-productive forces so that the managers and salesmen do not now have the burden of the accounting particularly placed upon their shoulders, but these men whose work it is to sell film are definitely instructed that the selling of films is their chief and specific duty.

Straight Percentage

"In addition to the segregating of these departments in this simple and fundamentally correct manner, Mr. Gunning has given all his sales managers and salesmen a straight percentage proposition, which gives them an opportunity to earn two and three times what any film company has ever paid its salesmen and sales managers. Mr. Gunning is continuing the payment of the managers' and salesmens' salaries and expenses, paying these sums now as a drawing account against their percentage, so that the men, under the new system, have everything which they had in the past, with the additional incentive of an exceptional chance to make very large sums, providing they work in a manner that brings in returns.

"There have been various bonuses and percentage arrangements in the film industry, but they have been regulated in such a manner that the opportunities of the sales managers and salesmen have been limited. Overhead branch office expense has been calculated, or territory for the individual has been limited or altered, so that his earning capacity was held at a very conservative figure. Mr. Gunning, in his proposition to his men, has arranged a payment of percentage which practically gives to the men immediately their share of the profits of the selling corporation, which is entirely in accordance with his earlier statements that Wid Gunning, Inc., was really only a co-operative distribution machine wherein the exhibitor's dollar is divided between the actual creator and the actual sales force.

As High As 15 Per Cent.

"Mr. Gunning has arranged a sliding scale of percentages paid direct to the sales workers without any deduction of branch or home office overhead charges of from 8 to 15 per cent. Anyone who knows anything of the workings of film sales will quickly realize that this is a very large percentage for selling."

In discussing the organization's official announcement to members of the trade press, Mr. Gunning declared: "My reason for adopting this method of operation is that I am endeavoring to give the highest incentive to the salesmen who sell, for, in all events, they are actually the men who do the work and maintain the necessary contact between the real creator of productions and the theatre owner. Essentially, what I am doing is placing the men who are selling in my organization in business for themselves and doing this in the most attractive form possible. For Wid Gunning, Inc., pays all expense of overhead charges, weekly salaries and expenses to managers and salesmen, and supplies the productions—which means that the men conducting the branch business are taking no risk—and after that Wid Gunning, Inc., gives to these men the profits of that business.

"It seems to me that this is a needed innovation in the film business. In practice, this method of operation actually permits the exhibitor to know that when he spends his dollar with a salesman for Wid Gunning, Inc., that he is actually doing business with that salesman and the real creator of the picture and nobody else. This is a most healthy condition, one that certainly lends towards the greatest progress in the making of better pictures. From a hard-headed business viewpoint I think it is splendid business for producers to have me paying salesmen so liberally, since, while the salesmen will make more money than they would be able to in a position on a straight salary basis, at the same time, if the salesman is making more money for himself, he is, by his added effort, making more money for the producer."

Bishop Checkmates Open Sunday Move in Mechanicville

After everything appeared to have been settled assuring Sunday picture shows for Mechanicville, N. Y., Bishop Gibbons, of Albany, threw a monkey wrench in the machinery with the result that late Monday afternoon, Louis Buettner, who was interested in the project, withdrew the ordinance and as a result the city will have no Sunday shows.

It appears that Bishop Gibbons sent a letter to the Rev. Father Howard, of Mechanicville, protesting against Sunday shows. This resulted in Father Howard securing two of the five councilmen to pledge themselves as against Sunday shows. When Samuel Berman, secretary of the Motion Picture Theatre Owners of the state, arrived in Mechanicville at the request of Mr. Buettner on Monday, things looked so dubious that it was decided to withdraw the proposed ordinance.

In a meeting at the city hall during the day, many persons expressed themselves as heartily in favor of motion pictures, saying that they were clean and wholesome, the main objections centering around the assertion that Sunday shows would "become counter attractions to the churches."

Studio for Semon

A separate and complete studio for Larry Semon and his company is now under course of construction at Vitagraph's Hollywood lot. The work was started just before Albert E. Smith, president of Vitagraph, left for the East this week. Two of the large stages are to be used. One will be completely covered and it is this one which is to house the dressing rooms, appliances for aerial work and equipment for production during inclement weather. In all, about 20,000 square feet will be occupied by the new studio.

Chicago Theatres May Shut Down If Operators Persist in Demand for 15 Per Cent. Wage Increase

CHICAGO faces a shut-down of every picture theatre in the city as a result of drastic demands made by operators. The 15 per cent. increase in salary demanded by the Operators' Union has been definitely defeated by a committee from the Chicago Motion Picture Theatre Owners and one from the Allied Amusements Association, who have been holding a series of meetings for two months with the heads of the Motion Picture Theatre Operators' Union to arange the wage agreement for 1922. The present wage agreement, by which the operators receive $1.50, terminates January 11 and exhibitors contemplated a decrease in operators' wages.

A joint meeting of the M.P.T.O.C. and A.A.A. held Wednesday was attended by 150 exhibitors who professed a willingness to close their theatres. Thomas Reynolds, president of the Operators' Union, and several members, were admitted, and Mr. Reynolds read the demand for an increase, basing it on higher living expenses. He said it would be a good thing for the theatres to close if business seems poor, for the city is greatly overseated.

Full Authority

After his departure, the motion was made and approved that as a committee had been appointed and had done its best in affecting a settlement, the committee be given full authority to make any settlement possible, whether it involved closing the theatres or any other measure.

Another series of meetings took place between the operators and committee, and the committee reported at the second meeting of the M.P.T.O.C. and A.A.A. held Friday that the demand for the increase had been abandoned but certain restrictions would be imposed upon the exhibitors, which, if persisted in, would mean the closing of every theatre in the city, for the exhibitors would not submit to the hardships imposed. The 200 exhibitors at the meeting again approved the motion that the committee be given full power to make any settlement, making the restriction that no increase be allowed.

"We have the backing of every theatre in the city of Chicago," said Peter Schaeffer, head of the committee from the Allied Amusements Association. "We will close down every theatre in the city whether or not the exhibitor is a member of an association, or operate on the open shop plan if the operators impose further hardships on this industry."

Goldenberg Wants Letters

For two years Louis E. Goldenberg has been ill as the result of service in the army during the war. The former manager of the Forest and Arcade Theatres in Cincinnati is now in the U. S. Hospital at Great Lakes, Ill., and wants very much to receive letters from his old time film friends, he tells MOVING PICTURE WORLD in a letter on Red Cross stationery. Let's go!

Obtains Court Order

An order requiring Daniel G. Tomlinson to show cause why he should not supply the Fox Film Corporation with a bill of particulars, in his suit to recover $4,650 salary, alleged to be due him, has been obtained by the film corporation, from Justice William P. Burr, of the New York Supreme Court. Tomlinson was representative in charge of the Fox interests, in France and Belgium.

C. M. Hepworth Finds Good Demand Exists Here for English Made Motion Pictures

AN invasion of the American market with English productions has been determined upon by Cecil M. Hepworth, the English producer, as a result of the demand he has found exists here, during a four months' tour of this country, which he has just completed. The enlargement of the Hepworth Studios to quadruple its present facilities has already been started, as a result of the trip, and within the next six months, one of several propositions that have been submitted to the producer will probably have resulted in the regular release of Hepworth picture plays in the United States.

The enthusiasm with which "Alf's Button," the initial Hepworth picture play to be shown in this country, now being distributed by Associated First National Pictures, has been greeted by critics and exhibitors in this country, is one of the prime reasons for Mr. Hepworth's belief that there is a big field here for English-made productions. A second factor is the number of propositions that have been submitted to him since his arrival in New York four weeks ago, for distribution of his entire product in this country.

Mr. Hepworth has refused all, excepting two, of the offers he has received for the distribution of his product here. One of these offers is from one of the largest of the national distributing organizations, and the other is a proposition to put them out on a state rights basis. Both of them are admittedly attractive to Mr. Hepworth, but it is not probable that he will make an immediate decision.

SCENES FROM "THE WALL FLOWER," FEATURI NG COLLEEN MOORE. A GOLDWYN RELEASE

Pathe Transfers Moran to Pittsburgh; Loughborough Succeeds Him in Albany

BERT M. MORAN

BERT M. MORAN, manager of Pathe's branch in Albany, N. Y., since 1918, has been promoted to the management of the company's Pittsburgh branch, and is succeeded by James M. Loughborough, a former newspaperman, who has been with Pathe for some time and who handled the publicity in connection with the recent tour of Marshal Foch in this country. Mr. Moran will leave this week for Pittsburgh. Mr. Loughborough is already at his new desk.

When Mr. Moran came to Albany the Pathe branch was located in a tumbledown two-story structure. About that time two exchanges closed because of poor business. Mr. Moran organized a highly efficient sales force, so that the company soon moved into a new building. Today the branch is among the ten leaders in the national standing of the thirty-three Pathe branches. From the Albany branch twenty-six prints of Pathe News are now released, as compared with three in 1918, while other Pathe product has increased accordingly.

World of Experience

Mr. Moran has sold film in twenty-three different zones in this country and Canada. In Canada he worked out of Montreal, Toronto, St. John's, Winnipeg, Calgary and Vancouver, specializing on serials. He has also worked out of Cleveland, Detroit, Buffalo, Boston, Kansas City and Minneapolis, and managed branches for the George Kleine system in New Orleans, Dallas, Boston and Philadelphia.

The Albany branch of Pathe in competition with New York, Philadelphia, Pittsburgh, Boston, Washington, Buffalo and Newark branches, won first prize money for the eastern division in three Pathe sales and collection contests, Mr. Moran in each instance winning the prize of $500, while each salesman, cashier and booker in the office, received $100.

His Views on Service

Mr. Moran has been president of the Albany F. I. L. M. Club since its formation and was largely instrumental in bringing about the recent agreement between exchanges and exhibitors. At a dinner given in his honor the other night, he said:

"The signing of a contract is not half so important as to giving service and attention to the customer after the signing. It is our belief that the contract starts after the signing and that first, last and always, every customer must be satisfied."

James M. Loughborough, who succeeds Mr. Moran, was born in Little Rock, Ark. He attended school in St. Louis, and later on worked on the Globe-Democrat and the Post-Dispatch of that city. Later he went to Chicago and was a reporter on the Daily News, eventually landing in New York with the Evening World. Leaving the newspaper field, he associated himself with Metro in the home office publicity department. Then he went with Pathe, selling film out of St. Louis and later joined the Albany office. Mr. Loughborough served overseas with the 77th Division.

Dined by Exhibitors

Albany exhibitors dined him at Keeler's last Thursday night. Louis A. Buettner of Cohoes, vice-president of the New York State Motion Picture Theatre Owners, was toastmaster. Mr. Moran was presented with a diamond studded Elks' pin by the Albany Theatrical Managers' Association, while the Albany F. I. L. M. Club gave him a solid silver cigarette humidor.

Present at the affair were J. M. Loughborough, his successor; James L. Rose, John H. Krause, Samuel Hochstein, Charles Charles, Bert A. Gibbons, Harry Over, Marvin Kempner, N. B. Freeman,

(*Continued on page 268*)

DINNER GIVEN BERT M. MORAN, MANAGER OF PATHE'S ALBANY EXCHANGE BY ALBANY THEATRICAL MANAGERS' ASSOCIATION. MR. MORAN HAS JUST BEEN MADE MANAGER OF PATHE'S PITTSBURGH BRANCH

JAMES M. LOUGHBOROUGH

HERE, THERE AND EVERYWHERE YOU FIND EVIDENCES OF WILLIAM FOX'S GENIUS

Left, upper: The comedy lot where Sunshine Comedies are made and where the big sets for super-productians are built. Right, upper: Bungalaw dressing roams far the stars. These are West Coast scenes. Left, middle: Mr. Fax in consultation with Julius Steger, director general af praduction; Harry Bach, eastern studio manager; Harry Millarde, director, and Paul Sloane, scenario writer. Oval: The man himself. Right, middle: The western dramatic lot. Lower row: Scenes at the Fox, Rome, Italy, studios, where J. Gordon Edwards is making "Nero"

Fox Anniversary Week Commemorates Eighteen Years of Picture Progress

A Modern Story of the Oak That From the Little Acorn Grew

EIGHTEEN YEARS of motion picture progress! To celebrate his eighteen years of motion picture industry William Fox has set aside the seven days from January 29 to February 4 inclusive, as "Fox Anniversary Week" —for which hundreds of exhibitors throughout the country have booked Fox pictures solid.

The following dates tell the story of Mr. Fox in the picture business:

1904 to 1913—Greater New York Film Rental Company.

1913 to 1915—Box Office Attraction Company.

1915 to 1922—Fox Film Corporation.

"Fox Anniversary Week" will, in a great measure, be a tribute to a man who not only is a pioneer of the silent drama, but who has fought for its progress—who has helped immeasurably to make it the best entertainment for the peoples throughout the world.

Once a Gallery God Himself

Because every impulse which beat in the bosom of a man who had himself been of the world's great category of gallery gods, led him first and directly to the hearts and not the purposes of the people, William Fox has gone rung by rung up the ladder of progress and development in the industry until today Fox Film Corporation stands among the greatest motion picture organizations in the world.

An intense humanitarian himself, Mr. Fox got his ideas of what the people wanted from his early experience as a theatre patron and subsequently as the owner of several playhouses in New York City. He had keen visions far into the future, and saw the possibilities of the industry. He proceeded, along lines entirely original and independent of all trusts and combinations, to honestly achieve his goal—to secure a fair return on his great investments, to entertain and enlighten the people, and, best of all, to attain the place he now enjoys throughout the world as a friend and benefactor of mankind.

A Personal Triumph

That is the Fox personal triumph! Along with it has been the extraordinary success of the entire Fox Film Corporation, encircling, as it does, the globe; reaching out to the remotest units of civilization with the character of motion pictures which appeals to every tongue and enlightens and entertains the universe. The whole world is the stage of the Fox productions. Not only are the thrilling scenes and heart-throbs of the drama mingled with the human interest comedies which appeal to the humor of the young and old, but Mr. Fox is also sending broadcast every day news features of world-wide importance, which give graphic visualization on the screen of the world's greatest activities and history making events.

In keeping with the swift progress of the Fox enterprises, a score of aeroplanes attached to the Fox News Service make distance of little concern. Today's parade in New York, for instance, will be seen in Chicago tomorrow and the same speed and enterprise mark the service to all points at home and abroad.

Crushing the Film Trust

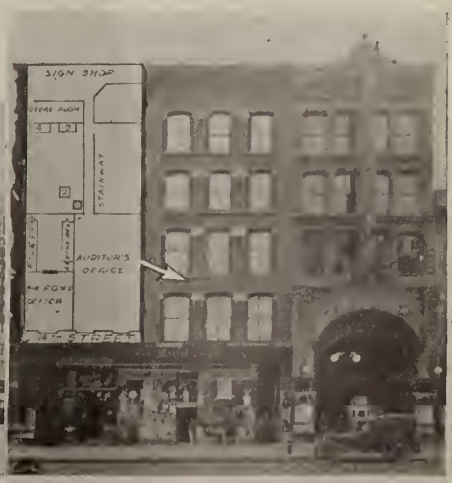
There is no abatement in the "Forward with Fox" ideas. Always on and on to greater endeavor. That has been the slogan from the humble beginning of eighteen years ago. To do something nobody else had done and to do everything else better than anybody else has attempted. With this determination in mind Mr. Fox defied the men and the combines which controlled the industry in the old days. He questioned their claim to the ownership of patents and rights that compelled abject submission to their rule. The move initiated by Mr. Fox to give more to the people, if loss to the treasuries of the trusts, was in 1911, when the trust had been built up under the names of the Motion Picture Patents Company, General Film Company and allied concerns.

At that time nearly every film exchange had been bought up or put out of business. The trust left Mr. Fox for the last. Flattering offers were made to buy him out. When he refused, the combines declined to give him any more film. But Mr. Fox was not to be subdued. Within a few months he had turned up evidence for the Department of Justice at Washington and it took steps which resulted in the trust methods being wiped out entirely. That meant freedom for the renter of the motion pictures and freedom as well for the exhibitor.

A decisive victory had been won by Mr. Fox, and he then determined to go into the industry on a greater scale than ever before had been attempted. He knew what the public wanted. He had been the owner and manager of several theatres, including the old Academy of Music on East Fourteenth street, New York City, where stock productions were presented at popular prices.

The Old Academy of Music

Mr. Fox secured the best actors and actresses of the day to appear at the Academy, sometimes at a loss to himself, but always with great benefit and pleasure to his thousands of patrons, in whom Mr. Fox had always had the keenest interest. As a result there are thousands



AN EXAMPLE OF WHAT BUSINESS ACUMEN AND PERSEVERANCE ACCOMPLISHES

On the right, William Fox's beginning in Fourteenth street; on the left, his studios and offices in West Fifty-fifth street, New York

of "grown-ups," of the East Side especially, who remember with fondest affection those early efforts and who saw many ambitious men and women aspiring before the footlights in the "10, 20 and 30-cent" Academy who subsequently saw their names in brilliant electrical illuminations on Broadway—and Mr. Fox saw the same possibilities, the same progressiveness, the same development in the industry.

Mr. Fox organized the Box Office Attraction Company. He sent Winfield R. Sheehan, general manager, to organize exchanges throughout the country. He dispatched J. Gordon Edwards, his stage manager at the Academy of Music, to Europe to learn how pictures were made there and to get the best ideas as to studio construction.

His First Picture

When everything was in readiness, a studio was rented in Fort Lee, N. J., and there the first Fox picture, "Life's Shopwindow," was made. Picture followed picture, and in a short time Mr. Fox was issuing fifty-two pictures a year, or one a week. Those first pictures called forth all the energy, all the resourcefulness, all the daring that Mr. Fox and his small corps of assistants possessed.

While other men believed in the slow, steady, careful methods of building, Mr. Fox, with a firm faith in his knowledge of what the public wanted, plunged into picture-making on a big scale, at times having many thousands of dollars invested in a host of productions awaiting release. He was looking ahead, and believing he was on the right road, never stopped to count the cost. That he was right has been proved by the great strides the company has made in the nine years it has been producing and releasing.

"Daughter of the Gods"

It was only a short time after he began picture-making that he signed a contract with Miss Annette Kellerman, the Australian swimmer, to star in a picture called "A Daughter of the Gods." The cost of this picture, with the stupendous advertising campaign put behind it, staggered picturedom. The money spent in its making was five times the amount spent on some of the big pictures of today. And when this was released to the public Mr. Fox had another big picture ready, "The Honor System."

Both these pictures were a revelation to picture followers, and they went on their way and are still being shown, so advanced were they at that time.

Other Remembered Successes

"A Fool There Was," "Carmen," "Regeneration" were a few of the other pictures of those early days that stand out in the memory of producers and exhibitors. They were milestones on the way to modern pictures. They have stood the test of time, too, for when Mr. Fox reissued them recently they held their own against the competition of present day productions.

The growth of the Fox Company was so steady and so rapid that addition floors were taken over in the building at 130 West Forty-sixth street for offices. British branch offices, with headquarters in London, were opened. Exchanges were organized in Canada, in Australia, in New Zealand, in South America and finally in France. And in addition, Fox representatives were travelling throughout the Far East arranging with agents to handle the Fox product, which is as popular in Japan and China as it is in the United States.

Never Hesitated

During all this time Mr. Fox never hesitated to give to the world picture public the best in pictures that money and brains could develop. He had William Farnum star in "A Tale of Two Cities," which, after four years, is still being called for by exhibitors for special runs. It is today, as it was then, a classic in motion pictures. It was acclaimed by the critics and the public in England and France—a true test of its value as picture history, because in England and in France Charles Dickens' great book was held in high affection as telling a vivid tale of the French revolution. If any picture could be said to help cement the friendship of England, France and America, "A Tale of Two Cities" was that picture.

Big Productions

Among the other Fox pictures that have received world-wide praise from both exhibitor and public were "Cleopatra," "Les Miserables," "Salome," "If I Were King," "The Spy," "Jack and the Beanstalk," "Aladdin and the Wonderful Lamp," "Du Barry," "Checkers," "Evangeline" and "Ali Baba."

Early in 1919, when Fox Film Corporation had grown so big that more rigid efficiency methods were necessary to keep supplying the demands of the world for Fox Film, William Fox began the building of his present headquarters at Tenth avenue and Fifty-fifth street. When the offices were in Forty-sixth street, he had studios in Fort Lee, N. J., and several in New York and other places, in addition to the big studios in California. The laboratory for all the studios was also in Fort Lee.

Under One Roof

To Mr. Fox this meant much valuable time wasted. He wanted all the branches of production under one roof. Today he has accomplished that desire, for in the Fifty-fifth street, New York, studio he turns out a completed picture, from negotiation with the author, the engagement of star and cast, and the taking of the scenes on the third floor, to the final printing of the positive film in the modern laboratory on the ground floor. The studios in California have been maintained to diversify the scenery, and because western pictures should be made in the West.

The latest venture of Fox Film Corporation was to open studios in Rome, where J. Gordon Edwards began the making of pictures that would show great events and great figures of world history. It is possible that other studios will be opened in the eastern hemisphere—in England, in France, in Russia. For Fox pictures have become international, like literature. Mr. Fox made "Cleopatra," "Salome," and now he has brought forth "Queen of Sheba," pronounced even more stupendous, more lavish, more beautiful than its prececessors.

"Over the Hill"

But the triumph to date of all the unique achievements of Fox Film Corporation is the realization of the great aim of Mr. Fox to get into the very heart of the home, to accomplish something of perpetual benefit to humanity, to give to the present and leave for posterity the lessons of the most powerful human-interest story ever screened, "Over the Hill." Nothing gives Mr. Fox keener satisfaction than the indorsement by the press, the laity and the clergy of the world, of this masterpiece of picture art.

It is a satisfaction based on the fundamental goodness and sweetness of it all; the thrill of mother-love and devotion which it arouses in every human heart—a thrill which teaches the young the joy and consolation of filial love and obedience; the thrill which has made many men and many women "drop everything" and wire or write or go "straight back home" to visit "Mother," after seeing the wonderful screen visualization of Will Carleton's famous poem. No compensation could be or can be as great to Mr. Fox as the love and the gratitude which "Over the Hill" revives and intensifies for "the hand that rocked the cradle."

Year's Run on Broadway

"Over the Hill" had an uninterrupted run of an entire year on Broadway. Its intense human appeal was responsible for capacity audiences at every performance. It had a record in six of the Broadway theatres—an achievement unparalleled in motion pictures—and is now being shown throughout the world. Mr. Fox believes in continual progress and development, the creation of new ideas and the elevation of the industry to a standard higher each season than the record of the year before, but "Over the Hill" is destined to stand pre-eminent as a Fox achievement of lasting benefit and incomparable worth to the industry and to humanity.

Other big special pictures that Mr. Fox has for the millions of picture followers the world over are "A Connecticut Yankee in King Arthur's Court," "A Virgin Paradise," "Shame," "Perjury," "Foot-Falls," "Thunderclap," "The Last Trail." Gratified by the world-wide commendation his efforts have met, Mr. Fox plans productions that will surpass even his stupendous successes of the present day.

The Fox Sunshine Comedies are known, too, throughout the world, and share the prestige enjoyed by the popular Mutt and Jeff animated cartoons and the Fox News service.

Stockholder Attempts to Get His Money Back

"Determination," the production said to have been promoted by F. F. Stoll, who is alleged to have disappeared when the film was half finished, and was later completed by the United States Moving Pictures Corporation, was attached in Cumberland, Md., on Saturday, December 31, after it had played the week at the Maryland Theatre in that city, by Sheriff Peter McFarland.

Reece Files Suit

This action took place after suit against the picture company had been filed by Sutton E. Reece of Westernport, Md., who alleges that the stock he bought was purchased when he was a minor and that he was refused the money when he asked is back again from the United States Moving Pictures Corporation, which was reorganized by the receivers out of the former United States Photoplay Corporation.

Say Nationalization Has Been Completed

Final plans for standardizing film exchange managers' organizations and nationalizing the Hoy Reporting Service were agreed upon Friday, January 6, at a conference of distribution company executives at the New York headquarters of the National Association of the Motion Picture Industry.

Presented for Ratification

Saul E. Rogers, chairman of the special committee in charge of this work, presented for ratification the forms of agreements and rules and regulations for the exchange associations which will be organized in the various distribution centers. P. L. Waters, chairman of the distributors' division and executive committee, presided.

Indigo Blue Bill for Washington, D. C.

Blue Sundays of the deepest indigo are proposed for the District of Columbia in a bill introduced in Congress by Representative Fitzgerald of Ohio. Section 2 specifically prohibits the operation of any theatre, bowling alley or other place of public assembly or amusement for secular purposes on Sunday, and provides a fine of not less than $5 nor more than $50 for the first violation of this provision and from $25 to $500 for subsequent violations, which latter fine may be accompanied by imprisonment of from one to six months in the discretion of the court.

C. L. Chester Moves

C. L. Chester Productions, Inc., has moved its offices from 120 West Forty-first street, New York, to Room 1902, 220 West Forty-second street.

A Million! A Million!

"FOOLISH WIVES" has reached the screen, and a new moving picture sensation has been provided by the Universal Company. Its greatest asset is that it cost a million, everything being builded for it except the ocean. An eager gathering greeted it at the Central Theatre, New York, at its premiere showing on Wednesday evening, and there were those among the spectators who felt that it should have been described in the main title like this:

Erich von Stroheim
presents
Erich von Stroheim
in the
Darwinian Phantasy of
Bad Manners and Sneers
entitled
Erich von Stroheim

"Foolish Wives" is Erich von Stroheim's million-dollar idea of America, a view obtained from the particular low stratum of society from which he took his look. He paints himself in the bright colors of what he conceived to be a fascinating and irresistible villain, a Galician devil amongst the women, strutting in imitation of a sassy Prussian.

The spotlight was ever upon Erich von Stroheim, and what Frank O'Malley would call his "Lynnhaven ears." His simian effronteries to women will offend all decent members of the sex and his cheap sneering at the supposed bad manners of American marines could better have been omitted. Von Stroheim strutted and made leering love in a manner that possibly meets his own conception of the jolly rake from Vienna. The American diplomat was made into a bowing, scraping jackass, the like of which we never have seen before, and the entire play was a studied and flippant slam at all things American. The final flag waving couldn't save it.

We believe that Universal may get its million back, and possibly the screen will profit immeasurably by this striking example of what not to do in making moving pictures. The technical details are fine, the musical score is delightful, and, in fact, everything about it is satisfactory except the picture and the silly villain that shot the bank roll in an egotistic endeavor to glorify himself.

If Mr. Carl Laemmle were of a homicidal turn he might either shoot von Stroheim at sunrise or step on him and squash him.

A. J.

A Feature of Mae Murray's Recent Screen Production of "Peacock Alley," a Tiffany Production for Metro, Is the Gorgeousness of Her Costumes

Plan Grand Ball

The F.I.L.M. Club of St. Louis will give a grand ball this winter. The time and place will be decided later. Floyd Lewis, president, has been appointed a committee of one to make the preliminary survey. He will reports his findings January 20, when sub-committees will be named to take up various matters if it is voted to go ahead. Last year the ball given by the St. Louis Film Board of Trade was a big success.

Fred A. Kilgour Promoted

Fred A. Kilgour, former Hodkinson salesman in the Brooklyn and Long Island territory, has been promoted to the important position of branch sales manager of the Hodkinson New York exchange.

Maine Exhibitors Form M. P. T. O. A. Unit; Pennsylvania Meeting Nominates Officers

TWO important exhibitor meetings were held the week of January 1, that of Maine theatre owners on January 4 and of Eastern Pennsylvania and Southern New Jersey showmen on January 6. Sydney S. Cohen, national president, and M. J. O'Toole attended the latter gathering, the former continuing his attack on First National.

The Maine meeting was to form a unit of the national body. Theatre owners came from all parts of the state, some travelling a distance of 200 miles, and assembled at the Penobscot Exchange Hotel. Scores of contracts to show the Urban Movie Chats were signed and the proposition indorsed. The following officers were elected: President, Charles Stern, Bangor; vice-president, Wendell Hone, Presque Isle; treasurer, William McPhee, Oldtown; secretary, A. S. Goldman, Bangor; executive committee, William Stitham, chairman, Pittsfield; Wilbur Shea, Lubec; Charles Rush, Millinocket; Charles Uson, Old Orchard; Richard Flora, Caribou; J. Harrison, Portland; C. Hanson, Camden; Robert King, Ellsworth.

President Stern spoke briefly on the value of organization. The old organization, known as the Allied Theatres, is now disbanded, according to reports. The convention was brought to a close with a banquet attended by 100 exhibitors and exchangemen.

The other was the monthly meeting. The exhibitors gathered in Philadelphia and discussed lower admissions, lower film and poster rentals and civic development of the screen, besides voting to combat daylight saving and street carnivals. It was pointed out that taxes paid the internal revenue office on admissions for November, 1921, were $1,000,000 less than those of the same month of the preceding year, while taxes on films showed an increase of twice the amount during the same stated period.

The Nominations

Nominations of officers to be elected January 20, were as follows: Harry Stevenson, Knickerbocker, president; H. J. Schad, Carr and Schad Enterprises, Reading, vice-president; Charles Rappaport, second vice-president; Al Fischer, Sr., treasurer, and George P. Aarons, secretary. Also the following were named to fill four vacancies on the board of managers: B. Chamberlain, Shamokin; C. Floyd Hopkins, Harrisburg; John Evans, retiring president, and George Kline.

Earlier Delivery of Selznick News

To expedite deliveries of Selznick News prints a new mailing schedule has been worked out which will result in the Selznick News reaching the chief cities from 12 to 24 hours earlier.

All shipments will be made from the New York Central Post Office on release days in line with a prepared chart that is calculated to do away with delays and bring Selznick News into the hands of exhibitors at the earliest possible moment.

New Paramount Distribution Contract Covers Six South American Countries

THE signing of important contracts for the distribution of Paramount Pictures in six South American markets was announced this week by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation. Effective April 1, Paramount Pictures will be distributed in Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia by Max Glucksman, one of the South American leaders in the film industry.

Through this new contract increased facilities are obtained for the distribution of Paramount Pictures in the southern republics, as Max Glucksman has been an important distributor in these countries for a number of years. A New York office is maintained at 220 West Forty-second street, with Jacob Glucksman, a brother, in charge.

"The signing of the contract with Max Glucksman adds still further to the plans we have been making for some months for wider distribution of Paramount Pictures in South America," said Mr. Shauer. "The southern countries will be well taken care of through this new arrangement. In Brazil we operate through our own exchanges, and plans have been made which we expect will increase our business in this republic considerably beyond our record-breaking business of last year.

"The distribution of Paramount Pictures in Colombia, Venezuela, Ecuador, the Guianas, Central America, Cuba, Porto Rico and the West Indies is being handled by Caribbean Film Company of New York and Havana. For some months this company has been making arrangements to increase its activities throughout this large territory, and the outlook for 1922 is brighter."

Pathe Transfers

(*Continued from page 263*)

John B. Howard, Earl Kramer, Charles Halligan, Frank Hopkins, Robert Bertschy, Lee Langdon, Sol Rose, E. A. Kuper, Charles Walders, Victor Bendell, A. G. Whyte, M. Cohen, Fred Zimmerman, Art Young, Samuel J. Aaron, Bert Bernard, Daniel Dolan, Nate Dobson, A. J. Herman and others.

A Surprise Dinner

On Saturday evening, January 7, the thirty employes of the Pathe exchange in Albany gave Mr. and Mrs. Moran a surprise dinner at the Hotel Hampton. Mr. Loughborough was toastmaster. Mr. Moran was presented with a handsome gift. Among those present were H. E. Thompson, S. Hochstim, T. E. Hays, J. L. Rose, J. A. Sachs, E. A. Hochstim, J. H. Krause, J. F. Schleighter, J. C. Tunny, F. W. Matthews, J. R. Firlik and V. H. Fisher.

WANTED Gentleman having represented Pathé's for 14 years and being well acquainted with the Paris trade, desires agency for good films. First-class references. Apply to MR. CHAS. MERVILLE, 94 Rûe La Fayette, Paris, France.

A. E. Smith Has New Production Details for Vitagraph; Now on Way to New York

PRESIDENT ALBERT E. SMITH, of Vitagraph, is now enroute to New York after a visit of several weeks at his California studios. He has new production details for Vitagraph completed. It is understood that Vitagraph intends to begin production in the near future on "The Magnificent Ambersons," the film rights of the Booth Tarkington novel having been bought by Mr. Smith, who has ambitious plans for its adaptation.

Four companies are now working at Vitagraph's California studios and further production is being planned by W. S. Smith, studio manager. Alice Calhoun will continue to produce at the Coast. Her great success in "The Little Minister" under the direction of David Smith, has resulted in continuance under his direction. Her present production is not yet completed.

Director Edward Jose has the Earle Williams' production, "The Man From Downing Street," well under way. His picture is said to be a radical departure from any previous Earle Williams' production. Larry Semon has rounded into the home stretch in the production of his latest comedy which is of a special nature. Lucille Carlisle is his leading woman.

William Duncan is working on "Man Hunters," a picture that requires him to play two parts. Edith Johnson plays opposite the star. Jimmy Aubrey, who recently completed "A Charmed Life," is starting on a new comedy. It is understood that John Smith will be his new director. The greatest production activity of years, it is stated, compelled W. S. Smith, studio manager, to cut short a visit last week to his ranch near Colton, Cal.

Albany in Uproar

Without anyone really knowing who started the movement, and with the exhibitors themselves divided on the question of Sunday picture shows in Albany, N. Y., the entire city became all wrought up last week, and there was a rumor that under the new city administration an effort would be made to enact an ordinance permitting Sunday shows.

Church opposition developed at once, while Bishop Gibbons sent a letter to all Catholic priests in Albany to work against Sunday shows. The Catholic women of the city held a meeting and also protested against the theatres opening. Delegations flocked to the city hall, where they were met with a statement from Mayor William S. Hackett that there was no ordinance likely to even be introduced. The whole thing subsided as quickly as it had started.

New York Censors Seek an Increase in Power

In an effort to broaden the power of the New York State Motion Picture Commission, bills will shortly be introduced in the Legislature at Albany. Concerning this, Chairman Cobb says:

"We propose to seek an amendment which will clearly define educational pictures. There is no such definition now and producers are trying to pass all kinds of pictures as educational ones. I can not say how broad or restricted the definition of what really constitutes educational pictures will be."

An amendment may be asked prohibiting the presentation of unpatriotic films. While no such pictures have been produced lately, the commission desires to safeguard the future in this respect. The report of the commission will be submitted about January 15.

455 Film Companies Incorporated in Year

During the past year a total of 455 motion picture companies were incorporated in New York State, these having a combined capitalization amounting to $28,373,400. The largest month in point of capitalization was last May, when fifty companies incorporated with a capitalization of $3,848,500. All told, there were 16,089 companies of all sorts which incorporated in the state during the year, these having an aggregate capitalization which amounted to $657,956,645, these figures showing the relative importance of the motion picture industry to all other industries in the state.

The following gives the number of companies, as well as capitalization each month last year, for motion pictures: January, 50, $3,383,400; February, 32, $2,710,250; March, 42, $3,322,000; April, 49, $2,529,500; May, 50, $3,848,500; June, 44, $2,036,000; July, 31, $1,284,200; August, 29, $1,685,750; September, 34, $2,199,700; October, 28, $1,452,500; November, 33, $1,563,500; December, 30, $2,358,100.

Exhibitor Dies

William D. Scoville, owner of the Idle Hour Theatre in Kansas City, Mo., died at his home January 1, following an illness of several months. Mr. Scoville was one of the leading sportsmen of the West, being president of the National Athletic Club of Kansas City. Funeral services were held Tuesday.

G. F. Stanton to Handle Transportation

G. F. Stanton, New York City passenger agent of the New York Central lines, has just been designated by Charles L. O'Reilly, president of the New York State Motion Picture Theatre Owners, to handle all matters pertaining to railroad transportation, and procure Pullman reservations for all persons planning to attend the state convention of motion picture exhibitors in Albany, February 14, 15 and 16. Mr. Stanton's telephone number is Murray Hill 8000. He plans to be present in Albany during the convention.

Sues German Company in Alleged Contract Breach

Justice William P. Burr of the New York Supreme Court has signed an order directing the Universum Film Actien Gesellschaft, of Berlin, and Fred S. Sells of 126 West Forty-sixth street, to show cause why an injunction should not issue barring them from selling or disposing in the United States of any films of motion pictures owned or controlled by them.

The order was obtained in a suit brought by the Hamilton Theatre Corporation. The allegations are attested to by Benjamin Blumenthal, its president, who says that he contracted with the Universum Corporation, to have the exclusive right to act as its selling agent in this country, but that the latter broke the contract.

Bank Files Judgment Against Film Company

Judgment against the Ziegfeld Cinema Corporation, William K. Ziegfeld, William W. Clark, Charles L. Lanigan and Silas M. Smith has been filed in the New York County Clerk's office by the International Bank.

The judgment is the result of an action brought by the bank to recover the value of two promissory notes. One of the notes was for $5,000 and the other one for $9,514.50.

Mr. Simmons, of the Allen Theatre, Akron, Ohio, says Motiographs are the least expensive machines to operate, and they give the best picture. That's why he uses Motiographs.

One Long Series of Good Times Is Planned for Women Attending Exhibitor Convention at Albany

WITH Mrs. George Roberts as chairman, and Mrs. Jack Leonand Miss Noma Suckno as secretaries, a committee has just been named in Albany, N. Y., to entertain all women attending the annual convention of New York State exhibitors in the Capital City on February 14, 15 and 16. The committee was formed at a meeting at the Hotel Ten Eyck, which incidentally will be the headquarters of the convention. Associated with the three ladies named, there will be Mrs. Harry Hellman, Mrs. O. H. Stacy, Mrs. Samuel Suckno, Mrs. Fred P. Elliott, Mrs. Harry Lazarus and Mrs. William Berinstein.

The committee has already started arranging its program of entertainment. During the convention week the committee will be at the Hotel Ten Eyck almost continuously looking after visiting women. Rooms will be assigned to the committee on one of the floors of the hotel and which will at all times serve as a headquarters for the women, no matter at what hotel they may be stopping. As soon as women arrive at the convention headquarters, they will be greeted by one of their sex, and given a badge which will at all times tell from what city or village they are from.

Sightseeing Trip

On Tuesday afternoon, the opening day of the convention, all women in attendance will be taken on a sightseeing trip of the city, which will include the beautiful residential sections and which will also take in a visit to the state buildings, including the Capitol and Education building. On their return to the hotel, tea will be served.

On Wednesday, the Albany Chamber of Commerce will serve a luncheon to all women at the convention. The afternoon will also include a theatre party, the managers of all Albany houses having come forward with an offer to entertain the women on any or all convention days. On Wednesday night, of course, the Movie Ball will attract.

On Thursday, the concluding day of the convention, the women will be entertained in one of the parlors of the Ten Eyck with a program which will include some of Albany's best known talent. At the present time, efforts are being made to arrange a dance by a number of Albany's talented children. There will be a number of soloists on hand.

In connection with the convention itself, it has been decided to open the sessions on Tuesday at 12:30 o'clock, at which time Mayor Hackett will welcome the delegates.

To Advertise With Slides

It has been decided to ask all picture houses as far north as Glens Falls, west to Amsterdam and south to Poughkeepsie and Binghamton, to use slides for six days the forepart of February in advertising the ball. Announcement that many of the stars will be present has already aroused so much interest that parties are assured from many cities in the vicinity of Albany.

It is now planned to announce all stars at the ball in a spectacular manner. From the band of sixty pieces which will furnish the music, a trio will be selected which will result in a fanfare of trumpets just previous to the entry of this or that star on the ballroom floor, when, with spotlight focused, the star will be escorted to the boxes provided.

The Albany F.I.L.M. Club will meet this week and outline its plan of co-operation with the Albany Theatrical Managers in carrying forward convention plans.

Word reached Albany this week that Joseph Klein of the Robertson-Cole Company, New York City, who had previously been named by President Roberts, of the Albany Theatrical Managers' Association, as one of three chairmen from the exchanges to advertise the convention, had named as his assistants in New York City: William E. Rayner of Pathe, I. E. Chadwick of Merit and Samuel Eckman of Goldwyn.

Globe Suit Against Rock and Gates Discontinued

Justice William P. Burr of the New York Supreme Court has signed an order discontinuing the suit brought by Globe Productions, Inc., against Henry L. Gates and Allen Rock. The order was the result of a stipulation signed by William Klein, attorney for the plaintiff, and Henry O. Kalk, attorney for the defendants, which stated that, as the controversy between the litigants had been settled, the plaintiff desired to discontinue the suit and withdraw the motion for an injunction restraining the defendants from continuing a suit in the name of Globe Productions, Inc., against Tiffany Productions, Inc., over the production of "Peacock Alley."

Herbert E. Cronenwith, president of Globe Productions, Inc., in his suit against Gates and Rock held that Gates had no right to institute the suit against Tiffany Productions in the name of Globe Productions, Inc., for the reason that he claimed Gates had resigned as vice-president of the Globe concern, and with it all his rights and interests in the concern and its contracts. As to Rock, who was secretary of the Globe corporation, Cronenwith charged that Rock had taken possession of the books and contracts of Globe Productions and refused to surrender them to Cronenwith. For this reason Globe Productions made Rock a co-defendent with Gates when it began suit. Rock has denied the charge.

JESSE L. LASKY PRESENTS THOMAS MEIGHAN IN "A PRINCE THERE WAS," A PARAMOUNT PICTURE

Hodkinson Leaves for Coast in Search of New Product for the Coming Season

W. W. HODKINSON, president of the W. W. Hodkinson Corporation, left New York Tuesday on his annual trip to the Pacific Coast in search of new productions for the coming season. He will proceed direct to Los Angeles. On his return, probably by March 1, he will endeavor to visit a number of the new Hodkinson branch exchanges, all of which have been established since his last visit to the Coast.

Though many of the productions for Hodkinson release have been filmed on the Coast, this is the first time Mr. Hodkinson has visited western studios for the avowed purpose of encouraging production, his contention long having been that the over-production of indifferent pictures was at the base of most of the troubles of the industry. Up to now, he has shown a tendency to handle only the work of those independent producers who broke away from the existing order but since the doctrine of mass production has shown very definite signs of failing, general interest is manifested in what policy Mr. Hodkinson will adopt on his present trip.

Of his plans for 1922, Mr. Hodkinson said: "I am more than confident that the quality of product is destined to play a very much larger part in the motion picture industry during 1922 than it has ever played before, and I shall endeavor to conclude as many contracts as I can with those who are seriously and sincerely trying to place screen production on the artistic and industrial plane to which it is entitled.

"We tried to keep our last year's product above the average run, and that we succeeded is borne out by a rather unusual tribute accorded our pictures by the national Committee for Better Films of the National Board of Review. Among forty-seven productions chosen by the Board's Committee as the 'finest year's group since the photodrama was created,' five bore the Hodkinson seal—'Jane Eyre,' 'A Certain Rich Man,' 'Rip Van Winkle,' 'The Man of the Forest,' and 'Lavender and Old Lace.'

"This is practical proof of the soundness of the principle of selecting pictures solely on merit from various sources of supply, and it is all the more important because it coincides with one of the most ambitious moves yet made to get away from factory production on the part of screen artists desiring to form a direct contact with the exhibitor. I allude to the recent formation in Los Angeles of the Screen Artists' Guild, which also has for one of its objects the elimination of salacious and suggestive pictures from the motion picture theatre. Certainly, until the men and women who make their living in moving pictures take firm hold of this situation and insist upon a wholesome screen, there will be continually hanging over them the bugbear of Federal, State and even municipal censorship.

"If the efforts of this and other strong bodies can be merged in the common good, in encouraging serious-minded advocates of a clean screen, the producer with the off-color picture will find few doors open to him. This is the easiest, best and most efficacious way to beat censorship."

Kniskern Joins Hodkinson

Announcement is made by the W. W. Hodkinson Corporation of the appointment of L. W. Kniskern, formerly manager of the contract department of Realart Pictures Corporation, to become manager of the contract bureau in the Hodkinson home office.

SCENES FROM "THE LUXURY TAX," A HUGO BALLIN PRODUCTION RELEASED THROUGH HODKINSON, FEATURING MABEL BALLIN, CRAWFURD KENT AND RAYMOND BLOOMER

MOVING PICTURE World

Published weekly by the Chalmers Publishing Company, 516 Fifth Avenue, New York (Telephone: Murray Hill 1610-13). Subscription Price: United States and its possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; foreign countries (postpaid), $5 a year. Copyright, 1921, by Chalmers Publishing Company. Copyright throughout Great Britain and Colonies under the provision of the Copyright Act of 1911. (All rights reserved.)

President, J. P. Chalmers, Sr.; Vice-President and General Manager, J. F. Chalmers; Secretary and Treasurer, E. J. Chalmers; Editor-in-Chief, Arthur James; Advertising Manager, Wendell P. Milligan. Address all correspondence to the company.

The office of the company is the address of the officers.

Chicago Office: Suite 1420 Steger Building, 28 East Jackson Boulevard; Paul C. Hinz, Manager.

Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649). A. H. Giehler, Manager.

Cine-Mundial, an original Spanish magazine, covering the motion picture field in Latin-America, is published at 516 Fifth Avenue, by the Chalmers Publishing Company. Yearly subscriptions, $2. Advertising rates on application.

Member Audit Bureau of Circulations.

Member, National Publishers Association.

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

WE publish in the text pages of this issue the formal announcement of the new distributing organization formed by two well and favorably known men, Walter E. Greene and F. B. Warren. Offices have been opened at 15 West Forty-fourth street, New York, and from the ability, experience and standing of both men we are inclined to expect much.

The company has been named the American Releasing Corporation and it is understood that they have already secured product, important in quality and quantity, for the market. A surprise is promised in the initial offering. We wish for the new company a royal prosperity and a success which we believe the confidence of the industry will assure. Both are men of leadership and show judgment and we extend to them our cordial good wishes.

They announce that the stock of the company is held by its officers and that they propose an economical and careful operation of distribution. The company will be wholly free of production activities.

William Fox, Son of Courage

EIGHTEEN years ago William Fox entered the moving picture business. Then he was unknown and unrecognized. Today he is receiving words of congratulation from the four corners of the earth, for his name is known wherever the screen is known, and that covers most of the populated parts of the world. No record of moving picture achievement is complete without his fact story, a tale of a fascinating career of progress, reading like the brilliant romance of a gifted genius of fiction.

William Fox's first venture would have been his last venture if he had been another kind of a man. He faced a flat failure. He could have closed up the place, pocketed his loss and started with something more promising, but he didn't. He set his mind to work and he added the sweat of industry to his problem, the showman's problem of bringing the people into his place of amusement.

It was a man's fight and he won it, and that began a series of hard encounters against heavy odds. Each struggle made a bigger man out of him, and he fought his way up with undiminished courage, with unvarying vigor and with his eyes set on the star of big accomplishment.

He thought big things and then he did them. His success has been an earned success, torn from the unwilling fates that beset his path with a thousand discouragements. It is a fact, known to those who have worked with him, that he knows more of the essentials of drama than any of his directors, past or present, that he understands the human heart and reads the mind of the masses with a certainty that amounts to genius. He is what he set out to be, a great showman, and he is justly proud of his calling, for he has delighted the millions, instructed the millions, satisfied the millions and brightened their lives.

It is interesting to note that William Fox has anticipated each changing demand of the public in the matter of entertainment. It is this faculty of reading the public pulse that stamps him as by instinct and experience the showman. In his years of extraordinary activity and hard work, that would have destroyed a man of less natural vigor, he has found time to give of his best to charity and his country's needs. Not only did he win the fight for business independence against powerful monoply, he ran also Red Cross drives that set new records, conducted relief activities in behalf of Jewish and Christian humanity that was suffering and in want, and at all times was immediate in his response to the appeals of his industry and his fellow men. When the Prince of Wales visited America, William Fox was the only showman of either the screen or the stage who received recognition, and William Fox entertained a prince with as much facility as he had entertained the masses of the people.

Having had the privilege of observing William Fox at close range, it is a pleasure to write this tribute to him as a man, to present his fearlessness and courage as an example to the industry and to hail him as a great exhibitor, a great distributor and a great producer of moving pictures.

ARTHUR JAMES.

San Francisco in No Need of Censors Say Officials at T. H. Ince Luncheon

SAN FRANCISCO officials, including the president of the Supervisors and Senator Edward I. Wolf, take the position that censorship of motion pictures, aside from the regulatory powers invested in the police authorities of cities, is unnecessary. After an experience of more than five years without censors these officials have gone on record as believing that producers, exhibitors, the public and an intelligent police chief are fully capable of keeping the screen "clean."

These statements were made at a testimonial luncheon given in honor of Thomas H. Ince, producer of "Hail the Woman," in the Italian room of the St. Francis hotel recently.

Mr. Ince was unable to attend, having been taken suddenly ill. J. Parker Read, Jr., and Clark Thomas went in his stead. The luncheon was arranged by city officials to honor Mr. Ince for his contribution to the city of a fire prevention picture and to urge upon him consideration of doing a part of his producing in the Golden Gate city.

Tribute to Ince

Tribute was paid to Mr. Ince as artist, business man and citizen by prominent speakers. Joseph Mulvehill, president of the board of supervisors, detailed the history of uncensored pictures in San Francisco. After praising the men who have built modern theatres for the city and pledging the aid and co-operation of its authorities in fostering the industry whenever possible, he said:

"Over five years ago San Francisco had a board of censorship composed of five members. In 1916 an amendment was offered to increase the board to nine. The Board of Supervisors voted that amendment down, and I had the pleasure of introducing an amendment abolishing the board of censorship in San Francisco, placing the censorship of motion pictures with the people of San Francisco themselves, as well as the producers.

"The only censor of motion pictures in San Francisco today is the Chief of Police. He was authorized and empowered in that license to look at the pictures that perhaps at some time might need censorship; and I can honestly tell you, gentlemen, that I don't believe there has been three occasions in almost six years where the Chief of Police has been called upon to prohibit the exhibiting of a motion picture in San Francisco. And we are proud to tell you that San Francisco was one of the first, if not the first, large city in the United States to abolish the censorship of motion pictures."

Buhler Appointed

Frank W. Buhler, general manager of the Stanley Company of America, has been appointed chairman of the National Prosperity Campaign being conducted by the Rotary Clubs throughout the country. Owing to Mr. Buhler's affiliation with the picture industry, the co-operation of theatres is anticipated in displaying 3,500 slogans on the screen.

Mississippi Senator Censures Will H. Hays

Will H. Hays, postmaster general, who may enter the industry about March 4, after having completed a term of one year as a member of President Harding's cabinet, was roundly censured in the Senate on January 7 when Senator Harrison, of Mississippi, delivered an address on "The Motion Picture Industry in Politics."

Senator Harrison, who is one of the Democratic leaders in the upper house, waxed sarcastic when he declared that if the industry needs the assistance of "the biggest politician in the Republican Party," the Democrats must look upon it with suspicion.

Claims Tax Violations

According to Charles H. Lynch, chief field deputy in the Syracuse Internal Revenue district, 90 per cent. of the theatres, both motion picture and otherwise in Syracuse, Utica and Binghamton, N. Y., have been violating regulations as regards the collection of the amusement tax.

Approximately 10 per cent. of the theatres received a clean bill as a result of the recent check-up. According to Mr. Lynch, penalties imposed and collected by his force, from the theatrical interests in that district alone, totaled $10,000, and this does not include the shortages in taxes. The theatres will again be checked up about March 15.

Selznick Hints at Strong Trade Alliance with Canadian Firms; Foresees Decreased Admissions

LEWIS J. SELZNICK, of New York, gave a valuable and interesting talk on the occasion of a one-day visit at Toronto, Ontario, on January 6 when it was intimated by him that prominent picture interests of Canada, including J. P. Bickell, vice-president; N. L. Nathanson, managing director, and others of the Famous Players Canadian Corporation, Famous-Lasky Film Service, Ltd., Regal Films, Ltd., Eastern Theatres, Ltd., and affiliated companies in Canada, would shortly be identified with him in a strong trade alliance.

"Canada is missing a big opportunity in profitable publicity in not making more government scenic releases," declared Mr. Selznick. He felt that they could be somewhat improved, however, if more human interest and humor were woven into the official Canadian scenic pictures. He pointed out that the Canadian pictures were immensely popular in Australia, where they are being distributed by him. "If Canada studies the possibilities of such advertising and adopts a general immigration policy, the country will forge ahead fast."

Fighting Long Enough

With regard to general conditions in the moving picture business, Mr. Selznick declared that the film men had been fighting each other long enough. "They are now getting together to eliminate wastage," he said. "We propose now to get together with Postmaster General Hays of the U. S., and are looking for an announcement of action by January 14. If the organization goes through as planned, it will make for better, cleaner and greater pictures. There will be fewer pictures but larger and better in every way.

"There are now hundreds of producers in the game but only about fifteen big distributing agencies by whom practically all producers are controlled. Working out the scheme on the lines now being discussed with limitation of production, it will be possible for admission prices to be reduced in both Canada and the United States."

Canadian Production

Mr. Selznick insisted that he is not a believer in Canadian production of moving pictures for Canadian fans. He said:

"It can only come when you have the population to warrant it. At least 75 per cent. of our revenue is from the United States. You cannot hope for business success if you look for profits outside your own land. If Canadian stories are worth while for making into pictures, companies will be sent to Canada to make them. We have a new Canadian story, the scenes of which are laid at Banff and at Field, B. C. Our company was at Banff for seven weeks in order to take the scenes there."

Note Causes Suit

Suit has been filed in the New York Supreme Court by Joseph Farnham to recover $1,250, the value of a promissory note, from the Gibralter Operating Company and Sidney Garrett, well known in English motion picture circles.

News from the Producers

By C·S·SEWELL

Comedy and Serial Episodes for Release by Pathe January 22

Pathe Exchange, Inc., announces that the re-issued one-reel comedies, starring Harold Lloyd, have been highly praised by exhibitors. "That's Him," the latest re-issued comedy, and one serial episode are scheduled for release January 22. "The Lost Trail" is the title of the fourth episode of "White Eagle," the new Pathe serial, starring Ruth Roland.

"The Bear and the Bees" is the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc. "Call the Witness" is the title of the latest Hal Roach comedy, starring "Snub" Pollard. Marie Mosquini has a prominent part. Pathe Review No. 139 is, it is said, filled with interesting and entertaining subjects, the outstanding feature being "Getting Through to Baroda," a Pathecolor offering showing an expedition into the little known wilds of Abyssinia.

Pathe News, Nos. 8 and 9, present current events of the world photographed by the staff of Pathe cameramen stationed all over the globe. "Topics of the Day," No. 4, supplies the motion picture screen with the latest bits of wit and humor culled from the presses of the world.

Alice Calhoun in "Angelface"

Alice Calhoun will again be seen as an old-fashioned girl in her forthcoming production, "Angelface," which is being directed by David Smith at Vitagraph's West Coast Studios.

Books "Chums"

Sid Grauman has booked "Chums," the Century Comedy in which Baby Peggy, the two-year-old star, appears with the noted dog, "Brownie." Mr.Grauman is said to be considering signing for the whole series.

Gloria Swanson to Star in New Production "Beyond the Rocks"

The veranda of the Cafe Ritz in Paris affords one of the interesting scenes in "Beyond the Rocks," Elinor Glyn's novel which is being filmed as a Paramount picture with Gloria Swanson starred. Here at the customary tables are grouped exactly the types that one would find in this exclusive establishment for satisfying the inner man and also pleasing the eye and ear.

In this picture, which Jack Cunningham adapted and Thompson Buchanan supervised, Gloria Swanson is the star and her role, it is said, affords her unusual opportunities for the display of her skill and talent in emotional acting and enables her to wear exquisite gowns and look her loveliest. Rudolph Valentino has an important part.

Completes Retakes

Robert G . Vignola has just completed several retakes for the Cosmopolitan production, "The Young Diana." This is not Mr. Vignola's own production. Marion Davies is the star.

Censor Congratulates Paramount

An unqualified endorsement of the wholesomeness as well as the entertainment value of three Paramount pictures, "The Sheik," "Miss Lulu Bett" and "Just Around the Corner," was recently received by the Detroit Paramount exchange from Royal A. Baker, one of the Detroit local censors. The letter says in part:

"The Paramount company deserves great credit for the maner in which 'The Sheik' was handled as a drama. Two of your late plays are most significant. They point out a new field with new elements which heretofore have been overlooked. One is 'Lulu Bett,' a very remarkable play which carefully points out the satirical side of life. The other picture is 'Just Around the Corner.'"

"The Iron Trail" Wins in Chicago

Rex Beach's "The Iron Trail," produced for United Artists by the Bennett Pictures Corporation, met with praise from the Chicago newspaper critics at its premier showing at Ascher's Roosevelt Theatre, while the public showed its appreciation by capacity audiences. "'The Iron Trail' is all in all a 'he-man' picture," said the Chicago *Tribune*. "Rex Beach's stories certainly lend themselves exceptionally well to picturization," said the Chicago *Evening Post*, "and when they are given as careful and accurate production as 'The Iron Trail' received, the result is a gratifying success. "'The Iron Trail' is a vitally interesting drama," says the Chicago *American*, "and its men and women are very real and very earnest. Its settings are gorgeously done and you ought not to miss it." The Chicago *Daily News* says: "As an art production, it is as good as one of Rex Beach's best selling novels."

Ray Film Showing at Many Theatres

Newspaper reports and records of house managers coming to the Arthur S. Kane offices this week give an indication of the results being obtained by Charles Ray's latest release, "R. S. V. P.," in many cities outside of New York. This First National attraction is going over big in widely separated centers, it is stated.

The feature was shown at the Rivoli, Baltimore: the Metropolitan, Atlanta; the Hippodrome, Buffalo; the Strand, Cincinnati; the Des Moines, Des Moines, Ia.; the New Garrick, Minneapolis; the Monticello and National Theatres, Hoboken, N. J., and other first run houses in many sections.

Meighan Expects Fine Photography

Thomas Meighan, Paramount star, has declared that he expects to have a perfect picture, photographically, in his latest vehicle, "The Proxy Daddy," now being filmed. It is being "shot" by two noted cameramen, William Marshall and Gilbert Warrenton

SCENES FROM A FORTHCOMING SELZNICK PRODUCTION STARRING OWEN MOORE

Loew Takes All Educationals

Marcus Loew has just signed a contract for the entire output of Educational Film Exchanges, Inc., for the 1921-1922 season. Throughout his thirty-five theatres in Greater New York City and the nearby sections of New York State and New Jersey, Educational Pictures will form the bulk of the short subject presentations during the coming year.

This contract calls for seventy-one two-reel comedies, besides such subjects as Sketchographs, Robert C. Bruce Scenics Beautiful, World Wanderings, Kinograms, the news reel, etc., which the Loew theatres already are showing. So complete will Educational's service to the Loew Circuit that there will be no room on any of the Loew theatre programs for any short comedies besides Educational's, with the exception of an occasional comedy by Chaplin or some other very well known star.

The two-reel comedies to be shown in the Loew theatres include twenty-four Christies, thirteen Mermaids, thirteen Campbells, twelve Torchy Comedies, three Punch Comedies and six Toonerville Comedies by Fontaine Fox.

Says Picture Follows Story

Critics who decry the practice of changing a stage play in adapting it for the screen, says a statement from Paramount, will be left without an argumentative leg to stand on in the case of the photoplay presentation of "Bought and Paid For," which William De Mille is now producing.

According to Mr. De Mille and Clara Beranger, the scenarist entrusted with the adaptation, the photoplay will be a faithful reproduction of the famous George Broadhurst story.

Fine Support for Priscilla Dean

Universal is said to have a fine cast in support of Priscilla Dean in "That Lass o' Lowrie," the Universal-Jewel production which has just been started at Universal City. Among those who already have been selected are Fred Kohler and Beatrice Burnham.

"My Boy" Is Big Hit in Albany

The drawing power of little Jackie Coogan and his popularity with motion picture theatre-goers was evidenced when his latest production, "My Boy," a First National attraction, opened at the Mark Strand, in Albany, N. Y., on December 28.

At the close of the first day's business Uly S. Hill, managing director of the house, sent the following telegram to Sol Lesser, the producer:

"Jackie Coogan in 'My Boy' opened to capacity all day long. Everyone pleased. Story one that makes them hold sides in laughter and the next minute dims the eye. Full of pathos. Sentiment is the kind that brings them in and holds them and makes many oral boosters. Jackie Coogan is at his best in his latest. Looks like a line-up all week long. Albany is talking Jackie Coogan everywhere."

New Leah Baird Film Finished

Leah Baird Productions have completed the first of a series of feature attractions for Associated Exhibitors, and it is expected that an announcement concerning its release will be forthcoming shortly. The production is entitled, "Don't Doubt Your Wife," and the cast, in addition to Miss Baird, includes Emery Johnson, Edward Peil, Mrs. Mathilde Brundage and Catherine Lewis. The production was supervised by Arthur F. Beck and directed by James W. Horne.

Cuban Papers Record Triumphal Entry of Mae Murray Into Havana

The Havana newspapers recording the arrival of Mae Murray in Cuba for the Tiffany production of "Fascination," to be presented by Robert Z. Leonard and released by Metro, have just reached New York. Column after column, and, in some cases, entire pages were devoted to descriptions of the ovation she received. Ramon Becali, editor-in-chief of La Noche, who took advantage of the occasion to interview her himself, devoting five columns to the story, said that no screen star had ever stirred the enthusiasm of Havana to such a tremendous extent, but that the enthusiasm was easily understood, as Miss Murray was easily the favorite star among the Cubans.

Preliminary announcements had stirred the picture fans' curiosity and thousands of people swarmed to the harbor to await the arrival of the seaplane by which Miss Murray arrived, with her husband-director, Robert Z. Leonard, flying from Key West, Florida. Hundreds of them had waited from early in the morning to get a glimpse of her. Huge floral pieces spelled out the word: "Bienvenida!"—Welcome. Crowds lined the streets as the star motored to her hotel. The climax was reached with a special showing of "Peacock Alley," the first of the series of pictures that Miss Murray is making for Metro.

"Peacock Alley," a Metro Film Opens New B. S. Moss Theatre

"Peacock Alley," a Metro release starring Mae Murray, was the opening attraction at B. S. Moss' new Cameo Theatre, Forty-second street, New York. Both photoplay and playhouse scored instant hits with the metropolitan public, it is said—hits so decisive that "Peacock Alley" is to be held on the screen of the Cameo for an indefinite run.

General release of "Peacock Alley," a Tiffany Production, directed by Robert Z. Leonard, will not be forthcoming from the Metro exchanges until the last week in January. Only in view of the occasion of the house-warming of the Cameo was the pre-release given. T. J. Connors, assistant sales manager of Metro, arranged for the early showing with the B. S. Moss organization.

This photoplay is the first of a series of Tiffany Productions, starring Miss Murray, which Metro will distribute. The star, with her director and husband, Robert Z. Leonard, left recently for Cuba to film the second picture, "Fascination."

SCENES FROM "KINDRED OF THE DUST," A FIRST NATIONAL ATTRACTION

Lloyd's "Sailor Made Man" Making Box-Office Records

Harold Lloyd's "A Sailor-Made Man" is proving to be his greatest box-office comedy, according to reports from many first-run theatres throughout the country, Associated Exhibitors say. In proof of this fact, Associated Exhibitors have published the following telegrams sent to Sales Manager John E. Storey. First, John Hamrick, of the Blue Mouse Theatre, Portland, Oregon, says:

"'A Sailor-Made Man' is by far the best audience picture I have yet seen." A similar wire from Salt Lake City states that: "Harold Lloyd in 'A Sailor-Made Man,' playing at Pantakes Salt Lake for week of December 21, broke all house records." Harmon Perry, of the Ogden Theatre, Ogden, Utah, reports that "'Sailor-Made Man' did more business on Sunday and Monday (January 1 and 2), than anything he ever had in the house."

In Cleveland, the Allen and Circle Theatres ran the comedy day and date and had capacity houses for every performance during the week of January 1. In Des Moines, Iowa, it was the feature attraction at A. H. Blank's Strand Theatre.

The following list provides an idea of the manner in which it is being booked: Capitol, New York; Strand, Brooklyn; the entire Loew circuit; the Merrick, Jamaica; Elsemere, Bronx; Colonial, Allentown; Wells, Norfolk and Richmond; Keith's Rivoli and Central, day and date, Jersey City; Regent, Rochester; Allen and Circle, day and date, Cleveland; Orpheum, Ft. Wayne; Liberty, Youngstown; Orpheum, Akron; Royal, Sioux City; Rialto, Lincoln; the entire Lynch Circuit, Atlanta; Strand, Charleston, W. Va.; Capitol, Little Rock; Symphony, Los Angeles; California, San Francisco; Regent, Billings; Blue Mouse, Portland and Rialto, Missoula, Mont.

To Make Record of Each Employe

Julius Stern, second vice-president of Universal, has appointed Zion Myers, his secretary to be personnel adjutant of Universal City, with instructions to compile an accurate service record of every employe.

The information will be used for the individual advancement of workers and for reassigning men who, by reason of experience and aptitude, are fitted for positions of more importance.

Mayor Rolph Sees "Hail the Woman"

At the invitation of Mayor James Rolph, Jr., of San Francisco, Thomas H. Ince celebrated Christmas by viewing the premiere of his latest and greatest production, "Hail the Woman," distributed by First National, at the Tivoli Theatre in company with the Bay City's chief executive.

Mayor Rolph and Mr. Ince were the guests of honor at the opening, which was an individual affair attended by a large number of San Francisco notables. Following the premiere, a banquet was tendered to Mr. Ince by Mayor Rolph and a number of prominent San Franciscans.

In addition to opening in San Francisco on Christmas Day, "Hail the Woman" was presented for the first time in New Orleans and a number of other large cities. It's Los Angeles premiere will be held at the Mission Theatre sometime during the middle of January.

Five First National Pictures on "Times" List of Big Films

Five First National attractions are included in the New York Times' list of the "most important pictures of 1921."

These five comprise one-third of the number selected—an exceptionally high average, exceeding that of any other company.

The five productions named are:

"The Kid," with Charles Chaplin.

"The Old Swimmin' Hole," with Charles Ray.

"Gypsy Blood," with Pola Negri.

"One Arabian Night," with Pola Negri and Ernst Lubitsch.

"All for a Woman," the Continental sensation.

In addition four other First National pictures won honorable mention in a list of twelve which can "Claim a place in any record of the year's achievements," and which were "good entertainment and an important contribution to the screen." They are:

"The Passion Flower," with Norma Talmadge.

"A Small Town Idol," a Mack Sennett five-reel comedy.

"Woman's Place," with Constance Talmadge.

"The Lotus Eater," a John Barrymore production directed by Marshall Neilan.

Bert Lytell on National Tour to Make Personal Appearances

Bert Lytell left Los Angeles this week for the first lap of his national tour, a six weeks' round of visits to the motion picture theatres of the country. The Metro star is scheduled to make as many personal appearances before photoplay audiences as his allotted time will permit.

The Bayard Veiller production, "Sherlock Brown," Mr. Lytell's most recent stellar vehicle, was completed only the day before his departure from Los Angeles. Plans for Mr. Lytell's screen play to follow "Sherlock Brown" have been worked out to the last detail.

SCENE FROM GOLDWYN'S "THE WALL FLOWER"

Preferred Signs Violet Clarke

Violet Clarke's story, "Domestic Relations," which Katherine MacDonald has just completed and which will be released by Associated First National Pictures, Inc., won for the young writer a long term contract with B. P. Schulberg, president of Preferred Pictures, the corporate name of the organization that makes the Katherine MacDonald screen product.

Miss Clarke is now engaged in preparing the scenario of Miss MacDonald's next First National offering, "White Shoulders." This new work is by George Kibbe Turner and originally appeared as a serial in the Saturday Evening Post. Recently it has been published in book form. Under her contract with Mr. Schulberg Miss Clarke will confine her writing exclusively to the Katherine MacDonald productions.

Makes Tie-Up for Paramount Film

An effective exploitation tie-up for William S. Hart's production, "The Whistle," has been made by the Paramount publicity department with the Whistle Idea, the house organ of the National Whistle Companies, manufacturers and distributors of the popular beverage known as "Whistle."

The Christmas number of the Whistle Idea carries a fine portrait of Bill Hart in character on the cover and inside is a full-page article on the advantage to agents in hooking-up with the Paramount picture. This article cites the tie-up recently made by Manager Kennedy, of the Galax Theatre, Birmingham, Ala.

Walthall Heads "One Clear Call"

Henry B. Walthall heads the all-star cast in Louis B. Mayer's "One Clear Call," a John M. Stahl special now in the making, which is an adaptation of the book by Frances Nimmo Greene and will be released through First National.

Mr. Walthall has the role of a man who, in spite of his several crooked deals and the fact that his hotel-cafe is a blot on the civic honor of a small Alabama town, nevertheless commands a certain amount of admiration and respect for his deep love and great reverance for the young wife who deserted him.

Others in this cast are: Claire Windsor, Milton Sills, Irene Rich, Joseph Dowling, Shannon Day, Fred Kelsey, Nick Cogley, Annette De Fos and Edithe Yorke.

Perfects Plans for an Extensive Sales Drive

Plans were perfected during the past week by Sales Manager Andrew W. Smith, Jr., of the W. W. Hodkinson Corporation for one of the most extensive sales drives yet launched by the Hodkinson Corporation in the interests of the Dial Film Company's production, "The Light in the Clearing," for the week of Lincoln's birthday.

Third Ernest Truex Company on Pathe Schedule for January 15

Another well-balanced schedule of short subject features and one serial episode has been arranged by Pathe for release the week of January 15th. Included in the schedule is "The Bashful Lover," the third two-reel comedy starring Ernest Truex, who has scored a hit at the Harris Theatre in New York in "Six-Cylinder Love." Julia Mills plays opposite the star, and a carefully selected cast of players, including a ballet of classic dancers, appear in his support.

"A Strange Message" is the third episode of the new Pathe serial, "White Eagle," starring Ruth Roland, who is aided by Earl Metcalfe, Virginia Ainsworth, Otto Lederer, Harry Girard, Bud Osborne—and five hundred Indians and cowpunchers.

"The Non-Stop Kid" is the current re-issued one-reel comedy starring Harold Lloyd. The spectacled comedian appears as a young man who courts a girl in spite of her father's opposition. Bebe Daniels is the girl, and "Snub" Pollard appears as the butler. Lloyd gains entrance to the house disguised as a professor whom the father favors as a suitor for his daughter's hand. Uproarious events begin to occur.

"Loose Change" is the title of the latest Hal Roach comedy, presenting a satire on plays of crookdom. The cast includes "Sunshine Sammy," Paul Parrott, Ethel Broadhurst, George Rowe, Mark Jones and a galaxy of "second story" men. The comedy moments evolve around a bank which the River Gang attempt to rob, and the treasure hunt of the banker's son.

"The Dog and the Flea" is the newest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created on the screen by Cartoonist Paul Terry. "Do not waste your pity on a scamp" is the moral originated by Aesop 2600 years ago, the same moral is modernized by Cartoonist Terry. Pathe Review No. 138 presents a series of interesting and entertaining subjects "The Devil's Pool" shows views of one of Nature's natural wonders in Bermuda; "Two Men and a Pickle" is a slow-motion study in facial expression; "The Little Mountaineers" presents views in the vicinity of Vonga, Portugal; "A Bare-Hand Alligator Hunt" is an exciting adventure tale of the Florida Everglades; and "The Holy City, Today," is a Pathecolor presentation showing places of interest in Jerusalem, Palestine. Pathe News Nos. 6 and 7 present the latest current events of the world of importance, photographed by the widespread staff of Pathe cameramen. Topics of the Day No. 3 presents the latest bits of wit and humor of the world culled from the world's presses.

Prologue for "My Boy" Proves Big Success at Brooklyn Strand

"In a Toy Shop," a prologue dance number for First National's "My Boy," with Jackie Coogan, was the savory morsel presented Brooklyn audiences by Managing Director Edward L. Hyman at the Brooklyn Mark-Strand Theatre Christmas week. This number, while making a direct appeal to the children, was also intended for "grown-ups" and judging from the reception it received from both, it is one of the most successful numbers Mr. Hyman has yet presented at Brooklyn's leading photoplay house.

The setting used was a toy shop. A drop in the background was painted with toys, and in the centre was an entrance through which Mme. Sonia Serova, premier danseuse, as a sort of fairy god-mother entered to awaken the eight animated "toys" and "teddybears" placed about the shop.

The dancer was attired in a red ballet costume and carried a muff, which was probably the stimulant that awoke the "toys," for when she touched each of them with it they immediately stretched their tired joints.

The next number in their specialty was a dance in which all partook. The dancing "toys" slowly went through their motions with stiff muscles. A quarrel which led to a fist fight between the two "teddybears" afforded much amusement. The third number was a very lively affair, and at the conclusion the "toys" again became inanimate and assumed the positions in which they were first seen.

For this number the stage was flooded with a white light. The orchestra was light green and the transparent windows at the side of the stage were green.

Gerard's New Role

Joe Girard, the "heavy" of Ben Wilson serials the "Blue Fox" and "Nan of the North," is to be seen in the role of a sympathetic doctor in the forthcoming Arrow-Ben Wilson attraction "The Price of Youth" starring Miss Gerber.

Prologue designed by Edward L. Hyman for First National Picture, "My Boy," during its run at the Brooklyn Strand

All Classes Praise Arliss in "Disraeli,,

From representatives of various classes there continue to come indorsements of George Arliss and his film version of "Disraeli."

Adolph Steiner, rabbi, of Salt Lake City, Utah, writes: "The production is superb. It inspires loyalty and the highest type of service to one's government. Every man and woman should see this marvelous play and I am sure that they will learn a lesson of priceless worth." "The 'Disraeli' picture is a masterpiece," says George Emory Fellows, head of the Department of History and Political Science, University of Utah. "I have seen 'Disraeli,' writes Elmer J. Goshen, pastor of the First Congregational Church, Salt Lake City. It is a wonderful picture, fascinating and magnificent." Walter H. Golding, manager of the Imperial Theatre, St. Johns, N. F., writes: "'Disraeli' brought to our theatre the very best classes of our citizenship and I am happy to state that the picture not only delighted the so-called 'highbrows,' but that the less discriminating persons felt edified, instructed and got a good, old-fashioned thrill out of it in the bargain."

Fred Stone in R-C Picture

R-C Pictures announces for release on January 29, Fred Stone in "Billy Jim." The story was written by Jackson Gregory. It is a humorous Western picture.

Press Book and Complete Aids to Be Issued on Pathe Playlets

Every possible assistance will be rendered exhibitors by Pathe Exchange, Inc., in "putting over" the series of three reel "Pathe Playlets," the first of which will be Frank Keenan's "The Midnight Stage," set for release on January 29th.

Selling aids will be issued on each of the series of fifteen. Pathe is preparing an elaborate campaign book. Press stories will be included on each picture.

One, three and six sheets have been ordered, and star cuts will be available. Lobby displays, a slide and five black and white photographs will complete the exploitation material. From almost every branch comes word that exhibitors are keen for these three reel condensed features. The casts appeal greatly to the exhibitor, for each of the series contains one or more names that appear today in electric lights in front of the finest theatres in the country.

The return of Irenc Castle to vaudeville, at a high salary, serves to again establish the popularity of this star who will appear in several of the "Pathe Playlets." Another prominent figure in the film world today and who appears in the "Pathe Playlets" is Helene Chadwick, who has starred in a number of recent big successes.

Frank Keenan, Elliott Dexter, Gail Kane, William Courtenay, Bruce McRae, Warner Oland, Florence Reed and Antonio Moreno, are all motion picture names to be conjured with, and they all figure in the principal roles of "Pathe Playlets."

Pathe believes it has picked a most opportune time for releasing its three reel attractions, for there are more exhibitors than ever before playing programs composed entirely of short subjects.

Good Business on "Manger to Cross"

Vitagraph's six-reel feature, "From the Manger to the Cross," is being used by many showmen as a special holiday-time offering. Many ran it for the entire week starting Christmas Day.

Manager Beretta of the Laughlin Theatre of Long Beach, California, circularized his patrons with the special heralds and a program on the back page of which he quotes Dr. Charles H. Parkhurst on the merit of the film.

Many exhibitors of large theatres throughout the country have made generous use of the newspaper on "From the Manager to the Cross," including the attractive 24-sheets. The seasonal appeal of the film is reported to be great.

Trade Press Critics Give High Praise to Tom Mix in "Sky High"

"Sky High," the Fox picture featuring Tom Mix, scheduled for January 22, received praise of the trade paper critics. In the role of a United States Immigration Inspector, Mix fights a gang of smugglers of Chinese coolies on the heights of the Grand Canyon of Arizona, where most of the scenes were filmed. Riding a horse up the precipitous cliffs of the great chasm and dipping deep into its perilous air pockets in an airplane, are merely details of this true thriller.

A few of the reviews follow, in part:

Wid's Daily, under the caption "Mix's Best Picture, with the Grand Canyon for a Background," says: "Tom Mix's current production is the best he has ever offered and one of the finest stunt pictures ever seen. The star's maneuvers on the dangerous precipices are likely to cause shortage of the breath and quite certain to bring spectators to the edge of their seats. There is one especially fine shot in the Grand Canyon that seems almost too impossible to be the real thing, where one plane flies low enough between the cliffs to drop Mix into the river. It is worth all the advertising and publicity you can give it."

Motion Picture News: "There is probably no doubt that every exhibitor and patron thought that Tom Mix had reached the peak of his pictures—that, having conquered the west, the star was up against it for novel ideas. But Tom Mix has shown in his latest release that he is a figure to be reckoned with. 'Sky High' is well named and before you know it you are in for a pictorial treat which is positively amazing in its scenic scope. There is Mix cutting up some new stunts. They are going to sit on the edge of their chairs, for it carries one big thrill from beginning to end. Hats off for Lynn Reynolds and Ben Kline, director and cameraman."

Moving Picture World: "'Sky High' appropriately describes this latest Tom Mix feature, as it ranks with his other success. Spectacular cliff formations, picturesque mountain paths over which the star does some dangerous swift riding, canyons, gorges, creeks of corresponding beauty, might be called a rival attraction to Tom Mix, so important is their appeal! The story is romantic and replete with opportunity for the star to exploit his own particular brand of stunts."

Exhibitors Trade Review: "Mr. Mix is at his best. Scaling perilous mountainsides, riding like a demon along rugged paths thousands of feet above the roaring Colorado River, or giving bad men a beating, he never pauses in his assiduous efforts to give the best that's in him. Fans who will travel miles to see Tom Mix will find this one worth the trip".

Alhambra Leased by Group of Five

The New Alhambra Theatre, the Home of First National attractions in Canton, O., has been leased by William H. Cavnah, John F. Dougherty, Elizabeth Dougherty and John Kessler, the latter being the present manager of the theatre. The lease was given by Samuel Luntz, Louis Kaven and Darwin Luntz for the period of five years with an option of an additional five years.

The lease states that the building is to be used for theatrical purposes including motion pictures and legitimate plays and that the lessees are to have the privilege of erecting a balcony in the building. A company to be known as The Kessler Theatre Company is now being formed for the purpose of conducting the theatre. Kessler will be president and general manager.

"The Ruling Passion" Selected as Title of New Arliss Picture

George Arliss, star in the successful film version of "Disraeli," and officials of Distinctive Productions, Inc., have decided on "The Ruling Passion" as the title for the new Arliss picture, which has been completed and is now being assembled and titled for an early release.

It is an adaptation of a short story by Earl Derr Biggers, published in the Saturday Evening Post under the title, "Idle Hands." Mr. Arliss will be seen in a role entirely different from anything he has ever presented, either on the speaking stage or on the screen. "The Ruling Passion" is a comedy drama, wherein Mr. Arliss stars as a benevolent philanthropist who resumes business life after making a fortune and retiring, finds therein the key to health and greater contentment than he had known since success first crowned his early efforts. The role is filled with delicious and delicate humor.

The scenario of "The Ruling Passion" is the work of Forrest Halsey with the direction of Harmon Weight. The photography is by Harry A. Fischbeck, while Clark Robinson acted as art director.

With Mr. Arliss in the cast of "The Ruling Passion" are Doris Kenyon, Edward Burns, Ida Darling, J. W. Johnston, Ernest Hilliard, Harold Waldrige and Brian Darley. Mr. Burns plays the part of the young man who is the protegee of the character portrayed by Mr. Arliss.

R. Stanton Goes to British Firm

Recent reports that Richard Stanton had cabled his acceptance of an offer to direct and supervise productions for an important foreign concern are verified. Mr. Stanton is sailing on the New Amsterdam, leaving New York on January 4, under contract with the British International Film Corporation, Ltd. This is an organization of comparatively recent advent in the film world, largely controlled by English and Scotch capital, and is said to have for its executive heads several of the best known motion picture men in the United Kingdom.

A few days before sailing, Mr. Stanton said that the policy of the company was to make pictures for distribution in the United States, as well as abroad. His arrangement calls for distribution of "Richard Stanton Productions"—special features, for which three stories by celebrated authors already have been decided on.

Mountain Climbing in Goldwyn Graphic

"Climbing Mazamas," the title of the new Goldywn Graphic, produced by Bray Pictures Corporation for distribution by Goldwyn, and edited by Jack Eaton, is the name of an organization of amateur mountain climbers and not of a particular peak or range.

The pictures were taken by William and Irene Finley of the National Association of Audubon Societies and were titled by Katharine Hilliker. The views of mountain landscapes are some of the most beautiful which the camera has ever caught

The Climbing Mazamas (or at least the male contingent) are shown ascending perpendicular cliffs, hacking out steps in the ice peaks and tobogganing down snowy inclines. A mountain lake, fed by water from the eternal snows, is seen and in this the young women of the party took a dip before descending to the plains.

Marion Davies in New Production

"When Knighthood Was in Flower," one of the most widely read novels in the English language will be made into a film starring Marion Davies of Cosmopolitan Productions. Work will begin on the new picture at the Jackson Avenue studios in a short time. Robert G. Vignola will direct.

SCENES FROM "SMILES ARE TRUMP," STARRING MAURICE FLYNN. A FOX RELEASE

SCENE FROM "WHY ANNOUNCE YOUR MARRIAGE?" STARRING ELAINE HAMMERSTEIN. RELEASED BY SELZNICK

Pollard Finishes One Hundredth Comedy for Pathe

At the Hal Roach Studios, the one hundredth comedy featuring "Snub" was practically finished on December 15 and without even pausing to take a full breath he immediately plunged into the hundred and first!

The new comedy plot, seemed to have been invented for this special occasion, for the subject relates to "Goat Glands." The comedian confesses that he earned his first money in the office of a dentist—sweeping the floor and washing the windows. He has done these things on the screen, too, but for considerably more money. Also he has elevated his social status with much comical effect as Governor, Judge, Mayor, millionaire, with occasional relapses into the roles of "ham" actor, policeman, carpenter, blacksmith, dog catcher, gardener, prize fighter, baker, cook, grocer, convict and "stage door Johnnie."

Harry "Snub" Pollard is a native Australian. He is now planning for a three months' vacation. He hopes to sail about April 1st for his home in Melbourne, where his parents still live.

New Williams Film

Earle Williams has begun a new Vitagraph production at the Hollywood studios, under the direction of Edward Jose, who has gone to the West Coast expressly for that purpose. It is called "The Man From Downing Street," and was written especially for the Vitagraph star by Clyde Westover, Lottie Horner and Florine Williams, the last named being the wife of the actor.

26 Cameramen Used

Harry Plimpton, cameraman of the Fox company that went abroad last May to make "Nero" in Rome, arrived in New York the first week in December. He reported the Americans as having a fine time between work periods in Italy, and was bubbling with enthusiasm for the picture for which he turned the crank.

Serial Story of "A Man's Home" Published in Many Newspapers

The publicity department of the Selznick organization made an unusual experiment in the preparation of a serial story, written by Anna Steese Richardson, co-author of the play on which the screen drama, "A Man's Home," was founded. The serial was cast in mat form and offered in four installments to 300 daily papers. Miss Richardson, as an active newspaper woman, and associate editor of Woman's Home Companion, had a personal standing through her visits to scores of newspaper offices throughout the country. The "Man's Home" serial was declared to be a well written and as engaging as any of the stories regularly syndicated and nearly one-third of the papers accepted the proposition, the Cleveland Daily News being the first paper to print the novelization.

The Washington (D. C.) Post printed the story in one Sunday installment. The Rochester Times-Union, Salt Lake City Telegram and Albany Journal were among the papers that ran the story when it was first released. Since it was first "planted" local managers have taken up the matter of placing the serial in their home papers in conjunction with the showings of "A Man's Home" and the matter has now passed to branch managers who are using the serial in co-operation with theatres.

In conjunction with the engagement of "A Man's Home" at the New York Capitol, week before Christmas, the Brooklyn Daily Times ran the serial and an arrangement has been made with the Newark (N. J.) Theatre. Several other instances have developed where newspapers have agreed to run the serial as a direct tie-up with local showings of the photoplay thereby giving help to exhibitors.

"Foolish Age" Has Premiere at State Theatre, Los Angeles

Loew's New State Theatre, Los Angeles, did record-breaking business when Doris May's first Hunt Stromberg Production, "The Foolish Age," an R-C Picture, was given its Los Angeles premiere last week.

Preceded by a publicity-exploitation campaign which heralded the advent of Doris May as a star in her own right, and enhanced by presentation music and features singular to the standards of the new Loew house, "The Foolish Age" won the plaudits of both public and critics, it is said.

On the opening night, Sunday, December 18, waiting lines that extended for a block bore testimony to the interest assumed by the film capital in the first Doris May picture bearing the R-C Pictures trademark. Manager Nat Holt of Loew's had exploited the picture generously during its run.

The Los Angeles newspapers cooperated with a volume of feature publicity. According to Manager Holt, the engagement of "The Foolish Age" was marked with more constructive straight newspaper publicity than was jointly given any three preceding pictures, combined.

New Renco Film Production for Release by Hodkinson

"At the Sign of the Jack O'Lantern," a Renco Film Production directed by Lloyd Ingraham, is the next picture scheduled for early January release by the W. W. Hodkinson Corporation, according to an announcement from the Hodkinson home office. This is the second Renco production to be released by Hodkinson, the first having been "Lavender and Old Lace," by Myrtle Reed. "At the Sign of the Jack O'Lantern" is also a Myrtle Reed story.

The exploitation possibilities of "At the sign of the Jack O'Lantern" has prompted the Hodkinson advertising department to issue an unusually comprehensive plan book, which is now in the course of completion and will be ready at the time the production is released.

Barbee's Loop Books Seven from Hodkinson

Seven Hodkinson released productions have been booked for Barbee's Loop Theatre in Chicago to be shown at the rate of two a month, according to an announcement form the Hodkinson home office in New York. They are "The Mysterious Rider," "Rip Van Winkle," "Jane Eyre," "Cameron of the Royal Mounted," "Fifty Candles," "French Heels" and "The Light in the Clearing."

Each production in the list is scheduled for a minimum showing of one week. At the rate of two productions a month, the Hodkinson showing at Barbee's Loop will be extended over a period of three months, with the possibility that some of the productions will be held over for two weeks.

June Elvidge in Paramount Film

June Elvidge, former star in World Pictures, concert singer and member of the Winter Garden Passing Show, has been cast in an important role, that of Lady Anningford, in "Beyond the Rocks," Elinor Glyn's second story for the screen, which Sam Wood is now directing at Paramount's West Coast studio with Gloria Swanson in the stellar role.

With the addition of Miss Elvidge and also of Mabel Van Buren, former Paramount star, and with Rudolph Valentino playing the male lead, the cast of "Beyond the Rocks" has assumed truly all-star proportion.

"Why Men Forget" an R-C Picture

Scheduled for release during February, is "Why Men Forget," presented by R-C Pictures. The play is adapted fro mthe novel, "Demos," by George Gissing, an English writer. Denison Clift was director.

Shipman Handling Bollman Interests

Henry O. Bollman, manager of the Dial Film Company, who fostered "The Light in the Clearing," announces that Ernest Shipman with offices at 17 West Forty-fourth street, New York, has been appointed New York representatives for his company. Mr. Shipman will represent the interests of Bollman in his two former productions, "King Spruce' 'and "The Tiger's Coat," as well as in his new production.

King and Queen See Educational

A cable was received from London recently by E. W. Hammons, president of Educational Film Exchanges, Inc., stating that Lyman H. Howe's "Ride on a Runaway Train," the single-reel thriller, was shown before the King and Queen and all the royal family. The showing took place in Buckingham Palace, London. Five hundred guests and servants of the royal family attended.

Selects Name for Pathe Serial

Ever since Charles Hutchison and his supporting company started work on the serial planned to succeed the popular "Hurricane Hutch," the selection of an appropriate title for Pathe's new "thrill a minute" chapter play has been a problem vexatious to the most competent word-jugglers in and about the Pathe executive offices. Projections of the first three or four episodes are said to have made the problem all the more difficult of solution, it being apparent, it is said, that both in the vigor and intensity of the action and the wealth and startling character of the "stunts," the record even of "Hurricane Hutch" would be eclipsed.

However, a title has finally been selected, that of "Go-Get-'Em Hutch." The picture is being produced and directed by George B. Seitz and Marguerite Clayton is the heroine.

San Francisco's Granada Opens with Bosworth's "White Hands"

"White Hands," the Max Graf production of C. Gardner Sullivan's story, a Wid Gunning release, starring Hobart Bosworth, was given a pre-release showing at the opening of the new Granada Theatre in San Francisco on Monday, January 9, before a distinguished audience which included city officials and leading citizens.

A wire received at the Wid Gunning home offices immediately after the opening, told briefly of the great reception given the latest of Bosworth's appearances on the screen. The occasion, according to this information from a special representative of the Gunning organization, took on a triple significance.

First, it marked the opening of the Granada Theatre, a beautiful new 3,000 seat, first-run house, said to be on a par with the finest picture theatre in the country. Second, it marked the first public showing of a picture which had aroused great interest because of its plot and production.

But of the greatest interest to the San Francisco audience was the fact that it is the first picture made at the new studios at San Mateo, near San Francisco, which were erected by business men of that city anxious to induce producers to settle permanently there. Mr. Graf was the first producer invited to take advantage of the elaborate and up-to-date equipment installed there.

Unusual Cast Portrays Leading Characters in "The Sin Flood"

The great cast of players in Goldwyn's six-star special, "The Sin Flood," from Henning Berger's drama, "Syndafloden," has been one of the factors arousing keen interest among exhibitors, exceeding that in any Goldwyn film before its showing.

In its cast are six stars, while five other players measure well up to them. Two players are featured, Helene Chadwick and Richard Dix, a popular new leading man recently recruited from the stage. Miss Chadwick has appeared in the several Goldwyn productions. Richard Dix made his first appearance as a Goldwyn leading man opposite Miss Chadwick in "Dangerous Curve Ahead" and plays opposite her in three unreleased pictures. He has also played in other Goldwyn films. James Kirkwood appeared on the speaking stage with prominent stars, was later a motion picture director, and has been prominent in many recent photoplays. Ralph Lewis is one of the screen's foremost character actors. He is another recruit from the speaking stage. Will Walling also appeared in many roles on the speaking stage, and more recently in several Goldwyn pictures. John Steppling used to play Shakespeareon roles on the stage, and has for several years been identified with screen successes. Other players with fine records, who appear in "The Sin Flood," are William Orlamond, Otto Hoffman, L. H. King, Darwin Karr and Howard Davies. Frank Lloyd directed.

Kunsky Books Inkwell Comedies

Striking proof of the nationwide popularity of Max Fleischer's "Out of the Inkwell" comedies, came this week from the headquarters of John Kunsky's new 4,000-seat picture palace, the Capitol, at Detroit.

The request for this single-reel subject came in the form of a wire addressed to the "Out of the Inkwell" Corp. at 220 West 42nd street. It read: "Can we rent 'Out of the Inkwell' comedy for opening of the Capitol, new 4,000-seat house, for ten days, starting January 12? Please wire immediately."

It was purely on the merit of the subject that the Capitol forces made the request, it is said. "Out of the Inkwell" creations played at the Criterion eight weeks, and then at the Rialto and Rivoli houses in New York. When the management of the Capitol in Detroit cast about for a suitable short subject to mark the opening of Kunsky's latest link in his theatre chain, the first selection that came to mind was this Max Fleischer's single-reelers, according to reports.

Two subjects were shipped to the Capitol, "Fishing" and "Invisible Ink," and it was left to the recipients to decide which to use.

Vignola Making Supreme Effort

Robert G. Vignola's supreme effort as a director will be "When Knighthood Was in Flower," according to present indications. Mr. Vignola will begin shortly the production of this famous stage play with Marion Davies in the role of Mary Tudor, sister of Henry VIII. It is stated that it is planned to make this production not only the greatest Mr. Vignola has ever turned out, but also the greatest yet sponsored by Cosmopolitan.

Changed Titles

Announcement of changes in the titles of two of its current releases is made by Associated First National Pictures, Inc. "Polly of the Follies" is the new title of the Constance Talmadge production, formerly called "Good for Nothing." "A Bride of the Gods," produced by J. L. Frothingham, has been renamed "Shattered Idols."

SCENES FROM "NANCY FROM NOWHERE," STARRING BEBE DANIELS. A REALART PRODUCTION

New York Newspaper Critics Praise "Pardon My French"

Vivian Martin, pleased New York newspaper critics again in her impersonation of the stranded actress in her second Messmore Kendall production, "Pardon My French," distributed by Goldwyn. It was the offering at the Capitol Theatre, New York, week of Dec. 18. "Pardon My French" is an inconsequential little farce, filled with gaiety and good humor, adapted from a story by Edward Childs Carpenter called "Polly in the Pantry," and directed by Sidney Olcott.

The New York Tribune said of it: "An interesting amusing picture. Sidney Olcott has missed no opportunity to infuse his own humor into the picture. American: "Gay, not to be taken seriously. Has all of the farcical situations of a popular variety of cartoons. You find yourself laughing. Irvin S. Cobb has injected some of his luscious humor into the subtitles."

Herald: "Miss Vivian Martin plays an actress as an actress should." World: "Really funny subtitles by Irvin S. Cobb. But Miss Martin is the real attraction. Mail: "Subtitles, written by Irvin S. Cobb, are just about the best titles that Mr. Cobb has given to the screen. The film has a goodly number of laughs of its own." Journal: "The story is broadest farce, built for laughter purposes only." Telegram: "A charming farce-comedy that gives Vivian Martin a chance as a comedienne in a story half comic and half dramatic, full of entertaining moments and fun." Eve. World: "As foamy and frothy as an over-yeasted batch of bungalow brew.

Added to Cost

Mary Thurman, well-known screen beauty and leading woman, has been added to the cast of "The Paramount picture which is now in production at the Lasky studio under direction of William D. Taylor.

First National Film for Opening

The Hollywood Theatre, 7725 New Utrecht Avenue, Brooklyn, although still under construction, promises to be one of Brooklyn's prettiest moving picture houses. It will be an 1100 seat house. The opening date is set for January 15 with "The Child Thou Gavest Me," a First National picture produced by John M. Stahl.

The management of the Theatre signed a pledge card to play First National Attractions solid the week of February 18 to the 25th. First National Anniversary week.

First Pathe News for 1922 Shows Important Events of Past Year

The new year confronts the editor of Pathe News with a painful duty in order that subscribers may enjoy a swift review of the important events of the year past. Accordingly, Pathe News No. 1, the first issue of 1922, released on December 31, "scraps" interesting pictures to gain footage sufficient in which to present vivid flashes of news highlights in the "passing show" of 1921 events.

The task was not an easy one, owing to the exceptional richness of last year's news output. It finally sifted down to the following: The inauguration of President Harding; scenes of the last days and the burial of the great tenor, Caruso; the Dempsey-Carpentier fight; U. S. Naval aeroplane demonstrations of the ease and comparatively insignificant expense of destroying battleships by bombing them from the air; the wreck of the great dirigible Z R-2 on the eve of its proposed voyage across the Atlantic and the loss of nearly all of the crew and passengers.

Burial of America's unknown war hero—final scenes of those comprising a series of ceremonies here and abroad, and which were compiled by Pathe News for a two-reel War Department permanent record. Outstanding scenes of American cities' receptions to Marshal Foch and other great war leaders. Scenes at the Disarmament Conference in Washington, picturing the more famous delegates. Settlement of the Anglo-Irish disagreements which had harrassed both sides for 750 years.

Carew May Return to West Coast for Big Picture

Having launched his histrionic career under the Belasco tutelage coincidently with Jane Cowl, Arthur Edmund Carew now in New York, is one of the most sought-after performers before the camera.

Carew came from New York to appear with Jean Paige in "The Prodigal Judge," the Vitagraph special which has been heralded so widely and in which his work is said to be noteworthy.

While still working under the direction of Edward Jose, Carew was engaged to play one of the featured roles with Sigrid Holmquist and Monte Blue in Ray Smallwood's Pyramid production of "My Old Kentucky Home."

He has just returned from the south; the company was shooting exteriors at New Orleans and still has a fortnight's work until the completion of the Smallwood offering.

For a long time a well known stage player, Carew has definitely thrown his lot in with the silent drama and is considering offers to return to the west coast to appear in productions soon to be launched there.

SCENES FROM "THE RULING PASSION," STARRING GEORGE ARLISS. RELEASED BY UNITED ARTISTS' CORPORATION

Pathe Serial Upsets Precedent

Another precedent has been upset by the newest Pathe serial, "White Eagle," starring Ruth Roland. Beginning January 7, this continued story opened at Barbee's Loop, in downtown Chicago. The strong appeal of the West in the Pathe attraction has met with remarkable response from exhibitors, who remembered Miss Roland's triumph in "Hands Up," "Ruth of the Rockies" and other Western serials in which she appeared. But the unusual construction of "White Eagle" is what is making the precedent. A Western serial without gunplay would have been laughed at a couple of years ago, but such is "White Eagle," and as such it is meeting with a response from exhibitors that will make it exceed, it is stated, the returns on "Huricane Hutch," which thus far holds the record for Pathe serial bookings.

"Battle of Jutland" Screened for Students at Naval Academy

A special showing of "The Battle of Jutland" was given by Educational at the Naval Academy at Annapolis the evening of January 7. With a midshipmen's "hop" going on at the same time and a local theatre near the post running two very popular pictures, students, officers and their guests turned out in such numbers to see "The Battle of Jutland" that the Academy auditorium, which seats 1,100, was jammed to overflowing. With 400 people standing in the rear of the main floor and balcony, and with midshipmen sitting on the floor in the aisles, there were still more than one hundred who were unable to get into the hall at all.

Captain Kurtz, commandant of midshipmen at the Academy, declared the audience was the largest in his recollection at the Academy, in spite of the two big rival attractions. An official invitation to the showing had been extended to "all hands," and the turnout was remarkable. A complete program of short subjects also was given for the entertainment of the middies and their guests. The same program was repeated at the Marine Barracks in Washington, on the evening of January 9.

"Quo Vadis" Is Breaking Gate Records

"Quo Vadis," the famous Italian spectacle, released in its 1922 form by Wid Gunning, Inc., is breaking one attendance record after another, both in this country and in Canada, according to reports received at the Gunning home offices.

In Canada, it is reported "Quo Vadis" opened at the Strand Theatre, Toronto, for a week's run. So great was the success of the picture, it was held over for a second week, against the established house policy. It was then booked over the Famous Players Canadian circuit of forty-two houses, following this in the same towns with second-runs over the Allen circuit.

After its Toronto engagement, it was held for one week, then went into Loew's Young Street Theatre, Toronto, for a second run. Then it was booked over the Canadian Pantages circuit, playing houses in Regina, Saskatoon, Edmonton, Calgary and Vancouver.

Royal Showing

"The Kid" has appeared before the crowned heads of Europe by royal command. This epochal event occurred in the royal residence at Sandringham. In addition to the King there were present Queen Mary, Queen Mother Alexandria, the King and Queen of Norway, and more than 500 other titled personages.

Lionel Barrymore Is Star in Production, "Boomerang Bill"

"Boomerang Bill," featuring Lionel Barrymore, created by Cosmopolitan Productions, under the direction of Tom Terriss, is said to be the best screen work of Mr. Barrymore's career. Cosmopolitan says it is a virile, straight-from-the-shoulder, red-blooded character drama. It is the story of a gunman—not a narrative of crime, but an analysis of the heart of a "white" crook.

The original story was written by Jack Boyle for Cosmopolitan Magazine. The scenario was written by Doty Hobart, who prepared the script of "The Woman God Changed." It was Tom Terriss' fiftieth production and his first for Cosmopolitan Productions. Jack Boyle, the author, is well-known to magazine readers as the author of the "Boston Blackie" stories which have aroused much interest.

Mr. Barrymore is aided in "Boomerang Bill" by a strong supporting cast. Marguerite Marsh is the leading woman. Margaret Seddon, who played in "Just Around the Corner," again has a mother role. Frank Shannon, scoring a great success in the stage production of "Anna Christie" in New York, has the role of a genial policeman.

First National to Revive Four of Chaplin's Comedy Successes

The first comedies made by Charles Chaplin for First National are to be revived. The comedian made four two-reelers before embarking upon the ambitious undertaking which resulted in "The Kid," and there has been such a perennial demand for the short comedies that it was decided to re-issue them, with new prints and advertising accessories.

The order of release will be as follows: February 6, "A Dog's Life;" March 6, "Sunnyside;" April 3, "Shoulder Arms;" May 1, "A Day's Pleasure."

Like a certain commodity now forbidden by law, Chaplin's first four comedies for Associated First National release seem to improve with age. It is a rarity for a print of any of them to lie idle on the shelves of the exchanges; at times there is spirited competition among the theatres, large and small, for them.

The experience of the Plaza Theatre, Madison avenue and Fifty-ninth street, New York City, illustrates the keen and constant demand for these pictures. This house, which has a high-class clientele, and whose night prices range up to 75 cents, has brought back "Shoulder Arms" four times and "A Dog's Life" three times. Manager Leo Brecher has discovered that his patrons never tire of them and therefore shows them at frequent intervals.

SCENES FROM "CALL THE WITNESS," FEATU RING "SNUB" POLLARD. A PATHE RELEASE

"Without Benefit of Clergy" Praised by the Toronto Globe

Rudyard Kipling's "Without Benifit of Clergy," released by Pathe, is registering a big suecess in Canada, according to all reports coming from the Dominion. This story of India had its premier recently in Toronto, and the motion picture critic of the Toronto World says in part: "Two weeks ago, the opinion was expressed in this eolumn that the present season had, so far, brought us only two pictures of the first rank, 'The Four Horsemen of the Apocalypse' and 'The Old Nest.'

"Things are beginning to improve, for we can now add a third one, 'Without Benefit of Clergy.'

"I am quite aware that an enthusiastie reference to this picture may raise again the old discussion as to whether movies of quality are calculated to win popularity. I am not going to claim that 'Without Benefit of Clergy' will prove a big drawing card as a picture. But I do say that it ought to be.

"The beauty of 'Without Benefit of Clergy' is that the producer did not start out to show that fellow Kipling how his story could be improved. A very earnest effort has been made to put this lovely idyl on the screen so that it would ring true and be appealing.

"The sincerity of the production is what makes it stand out among the pictures that I have seen this season. It has a great deal of atmosphere. It gives you somewhat the same feeling to watch that you get when you read Kipling's story, and that is more than can be said of the majority of picturized tales or novels.

"Now it so happens that I have more faith in movie fans than the majority of people. I am convinced that a great many of them do not lock their intelligenee in the bureau drawer when they go to the picture theatre. That is why I feel convinced that 'Without Benefit of Clergy' is going to be liked and remembered by more people than the majority of silent dramas.

Playgoers Statement Shows It Has Films in Many Theatres

In announcing the continuation of its policy to release features on the basis of thirty-six a year, Playgoers Pictures has issued a statement calling attention to progress made during 1921, which shows that more than 500 theatres have contracted for its product on that basis.

A complete list is not included in this statement, but it is evident that exhibitors in every section of the country have taken up the Playgoers proposition and are showing its features at regular intervals. The system was inaugurated last September. The Playgoers statement shows that up to the present time the Playgoers program has been marked by a high percentage of excellent features.

In eoncluding the statement, Playgoers lists the following theatres which are using their features, and says that, while not numerically representative, for such a list would be too lengthy, the line-up affords a good idea of the manner in which the plan is taking hold from a national point of view: Strand, Key West, Fla.; Grand, Chattanooga, Tenn.; Gem, Knoxville, Tenn.; Dixie, Galveston, Texas; Majestic, Bowie, Texas; King, Forest Park, Ill.; Strand, Morris, Minn.; Isis, Fargo, N. D.; Booth, Arcade, New 125th St., West End, Yorkville Casino, New York City.

Belvedere, Brooklyn; Olympia, Bangor, Maine; Orpheum, Dover, N. H.; Elen, Portland, Maine; Richmond, North Adams, Mass.; Hippodrome, Oswego, N. Y.; Delmont, Oakmont, Pa.; National and Queen Anne, Cincinnati, Ohio; Grand, Dayton, Ohio; Overland, Liberty and Strand, Toledo; Orpheum, Youngstown; Penn, Philadelphia; Central, Atlantic City; Brooklyn, Kansas City, Mo.; Star and Model, Sioux City, Iowa; Dreamland, Saginaw, Mich.; Crystal, Milwaukee; Casino, Spokane; Circle, Portland, Ore.; Isis, San Franeisco; Hipodrome, Sacramento.

Board of Review Honors Fox Films

Five Fox productions are in the list of forty-seven motion pictures which the National Committee of the National Board of Review considers, from the viewpoint of entertainment, to be the "finest year's group since photodrama was created."

The Fox pictures are "Over the Hill" and "A Connecticut Yankee in King Arthur's Court," "Sky High," starring Tom Mix; and to be released in January; "Jackie," with Shirley Mason, and "Trailin,'" Tom Mix's current release.

"Over the Hill" Breaks Gross Revenue Record

"Over the Hill," which ran a year on Broadway, has created another record. According to the Fox Film Corporation, the picture's revenue has totalled more than $2,500,000 since its release to first-run houses in the key cities of the United States alone.

These statistics for period prior to December 15, are said to show the greatest returns ever achieved by a single production where the expense of producing was so comparatively small. This amount includes only the actual receipts, and not estimated returns from small cities and towns.

Its fame has spread throughout the globe and demands for prints are being received from the Orient. In response, William Fox is arranging for a broader system of distribution in the Far East.

"Sailor-Made Man" Wins Praise from the New York Newspapers

In commenting upon the Christmas week program of the Capitol Theatre, Associated Exhibitors says New York newspapers lay particular emphasis upon the Harold Lloyd feature, "A Sailor-Made Man."

The Evening Globe said: "Most of the freaky speed films are as uninteresting as an automobile race, but Lloyd speeds along so nonchalantly and has such fun himself (apparently) that you laugh and do not even wonder how he manages to keep his shell rimmed glasses on."

The Evening Mail said: "Harold Lloyd seems to take new strides in his progress as a screen comedian with every new production in which he appears." Harriet Underhill, in the Morning Tribune, remarks that "'A Sailor-Made Man' is quite as amusing as Harold Lloyd's comedies have been in the past, which is the highest form of praise."

The Evening Sun says: "Harold Lloyd is the hero of the bill at the Capitol, in his latest eomedy, 'A Sailor-Made Man,' in which he dives into a sea of trouble."

The New York World says: "The young man, Harold Lloyd, who is at this time our most prolific comedy star, appears here in his latest photoplay, 'A Sailor-Made Man,' and it is enormously funny,"

Seena Owen Star in "Back Pay"

The Cosmopolitan production, "Back Pay," by Fannie Hurst, author of "Humoresque," is the feature scheduled for release by Paramount January 8.

Frances Marion wrote the scenario and Frank Borzage directed. Chester Lyons was responsible for the photography. Seena Owen has the leading role playing opposite her is Matt Moore.

SCENES FROM "FIVE DAYS TO LIVE," STARRING SESSUE HAYAKAWA AND TSURA AOKI. RELEASED BY R-C PICTURES

This Pathe Playlet Series Provides Good Small Features on Double Bills

By EPES WINTHROP SARGENT

ANOTHER step in the provision of small features for the exhibitor who desires a varied program is found in the Pathe Playlets which will be released in three-reel form, once a week, commencing January 29. They will be particularly valuable to the manager who desires a second dramatic title, yet who does not wish to unduly lengthen his program by the use of a second five-reel release. Because of their general availability, these playlets should be widely booked, and consideration of the exploitation angles should be of interest.

It should be understood by your patron that these are not new productions, but are re issued stories, cut to three-reel length and re-edited, for sub-titles, but retaining the original release title. They are not new, and should not be offered as such. To the contrary the manager should make distinct advertising capital of the fact that in these playlets he offers the pick of the Pathe releases in tabloid form.

Sell the Names

The releases will be booked as a series and not independently, and the wise manager will set out to sell the entire series before he offers the first. If time permits he will devote a couple of weeks to paving the way, selling the two big ideas of the pick of the plays and the number of the stars.

Tell the patrons that of all of the plays released by Pathe in the past two years the best fifteen have been selected for re-issue in condensed form. Tell that in this period many in the then supporting casts have been elevated to stardom.

Has Two Stars

Perhaps the best illustration of this is to be found in "Convict 993," in which Mrs. Castle is supported by Helene Chadwick, now a Goldwyn star, and Elliot Dexter, who is close to Paramount stardom.

The general campaign book, which is to be issued on the series, will give you the complete list of stars who appear in the various plays, both in the mass and by productions. You can get the best effect by listing all of the stars in the preparatory articles, taking up the individual players as they appear in the various releases.

Taking by and large, this release series offers a larger number of present day star names for the money than any other series, and this fact should be worked to the limit.

Start off with a list of the stars. Head it "You know these stars," then list the names and add: "They will appear at this theatre shortly." It will make an imposing list. Then follow with the details in a second advertisement.

Then work your second big angle. Point out that time and again the patron has seen plays which would have been infinitely better had they been shorter. More than one otherwise good story has been spoiled by padding.

Tell Them They Are Crisp

Tell your patrons that you are going to show a series in which there is not a single inch of padding. Tell them you will show five-reel stories cut right down to the meat, fast in action, crisp in plot and complete in story.

And tell that these will be the pick of several hundred plays done by Pathe and not the regular run of program.

Play up the cream of the product idea. Get two milk bottles. Fill one nine-tenths full of white flour and the top with fine cornmeal. That's the program cream. Then fill the other with cornmeal alone, the Pathe Playlets. Then write a card to fit the cream idea and display the bottles in your lobby. Keep this display and bring it out each time you have one of the playlets, if you have a daily change. If you book for three days, the display will become hackneyed, but it will stay fresh if used only one day each week.

Directors, Too

You can get some selling from the directors. George Fitzmaurice directed about half of these plays and these are the productions on which he made his reputation. The Fitzmaurice name also has a box office value, so use it to get what you can.

Invent a name for the series. Call it an "All Star Revue" or something of that sort, that will suggest that the series will call into new prominence the successes of the immediate past, but don't permit the suggestion to creep in that these releases are "has beens." They are not.

New and Fresh

Don't use anything smacking of "Old Timers' Week." Use instead, something to suggest the stars of today in the successes of yesterday. Make it "yesterday" and not "other years."

Tell that the series is all new, new prints, new sub-titles and cut according to the latest ideas in editing. You will have new paper to help along, for each title carries one—three and six sheets of new design, in addition to which you get star cuts, lobby displays, a slide for each release and a set of black and white stills for lobby and newspaper work. A single campaign book carries the press and billing matter for the entire series.

Play Them Up

And don't permit the suggestion that this is a filler series. Don't go by the price, but by your opportunities. You can make this of equal importance with your lately released feature and the pictures will stand up in comparison. Only the first two have been cut for showing at this writing, "The Midnight Stage," with Frank Keenan, and "Convict 993," with Irene Castle, but these have not been specially selected and they show the good average of the series. Were it not for the fact that the titles are old, these might be offered as the newest releases.

Be Honest

But because the titles are well-known, don't try to camouflage. Tell that these are re-issues and gain merit from the fact that they are well worthy of repetition.

Spend money on a form letter or in special advertising. Talk to your patrons on the screen, and in person, if you have opportunity. Break away from the exploded first-run idea and make your supporters realize that the value of the play and not its date is what determines its entertainment value.

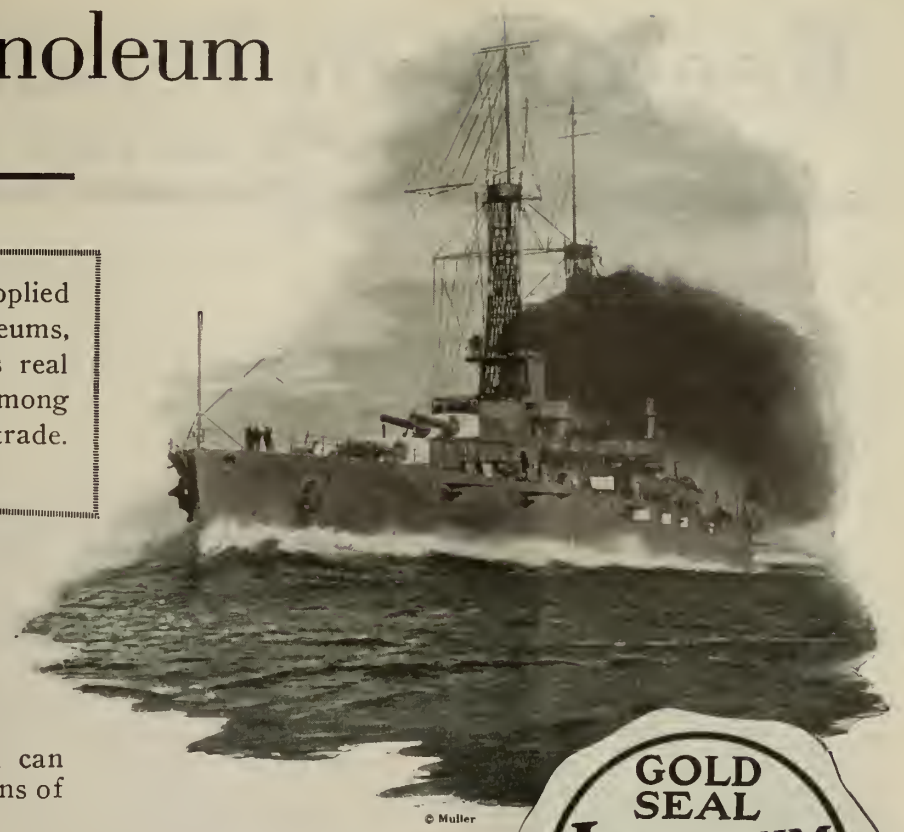
If you can do this, the playlets will make both money and reputation for you.

TWO INTERESTING SCENES FROM FORTHCOMING RELEASES IN THE PATHE PLAYLET SERIES

On the left is a scene from "The Midnight Stage," with Frank Keenan and Ernest Warde, his director. The other shows Mrs. Irene Castle and Warner Oland in a scene from "Convict 993," in which the gentlemanly master mind seeks to draw the persecuted heroine into his trap and finds himself caught. Two of the Pathe hits which have been condensed into three reels for this fifteen title series released at the end of the month

Battleship Linoleum Defined—

The term "Battleship" has been misapplied so widely to solid-color heavy linoleums, regardless of their quality, that its real meaning is often lost sight of, even among architects and in the floor-covering trade. Here is the explanation.



In the first place, the designation "battleship" linoleum is not now, and never has been, the trade name of any single manufacturer's product. Instead, it stands for a fixed and inflexible standard of quality—a standard so high that this material can withstand even the most severe conditions of battleship service.

"Made According to U. S. Navy Standard"

Genuine battleship linoleum—of U. S. Navy Standard—is made according to the exacting specifications of the Navy Department for linoleum to be used on the decks of naval vessels. It must prove up under various tests, some of which are: the bending test, indentation test, absorption test, and burlap test. Other requirements concern the necessity for highest grade materials, uniformity of color and finish, seasoning, etc.

Gold-Seal Battleship Linoleum is *genuine* battleship linoleum. It conforms in all respects to U. S. Navy Specifications and should not be confused with so-called battleship linoleums which do not conform to the Navy Standard.

Purchasers of *Gold-Seal* Battleship Linoleum are doubly protected—first, by the specifications prepared by the United States Navy Department, which insure the very highest quality; and, second, by our *Gold-Seal* Guarantee, which pledges "Satisfaction or Your Money Back."

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Battleship Linoleum
(THE FAMOUS FARR & BAILEY BRAND)
Made According to U.S.Navy Standard

Gold-Seal Battleship Linoleum is made in the three weights and thicknesses prescribed by Navy Specifications (heavy, ¼ inch; medium, 3/16 inch; and light, ⅛ inch), in rich restful shades of green, brown and terra cotta.

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LINOLEUM
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REMOVE SEAL WITH DAMP CLOTH
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Our Gold-Seal Specifications for Laying Linoleum and Cork Carpet, and samples of these high quality floor-coverings, will gladly be sent upon request. Address our nearest office.

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Keeping in Personal Touch

By FRITZ TIDDEN

NOWADAYS the easiest—hence the most common—exploitation of one's critical faculty is found in slanging the movies," says Robert E. MacAlarney in The Forum.

To enforce how easy it is to get an arraignment of the movies published we will recite a little tale that actually took place just long ago enough so that it may be called up to date and still far enough away that it will be difficult to trace.

It seems that a young gentleman of our intimate acquantance made a wager with a friend that he could get anything he said against movies published in a magazine of wide national circulation, stipulating that he would write the article on a false premise and proceed along absolutely untruthful lines. He stated that editors of magazines did not care how truthful the arraignment might be as long as it took a resounding wallop at moving pictures, and that practically any editor would accept for publication such an article providing it was bitter in condemnation.

The friend said he was wrong and took the wager, but not until it was agreed upon that the article must be accepted by one of a certain group of magazines, all of which, for convenience sake, are called nationally famous and important. Then the young fellow who was to write the article, who he will call Z, sat himself down to his Remington and dashed off the most bitter arraignment of moving pictures that has ever been written, even by the screen's most prejudiced enemies.

Z was a movie man himself and knew all the real shortcomings of the industry, but he went to his task with all the venum, unfairness and bias that is customarily evident in the usual slams at the movies. And he took great pains to base his attack upon the most preposterously untrue premise and went after pictures with false statement after false statement about their worth, cultural significance and art, not neglecting to make the usual cracks about the low brows engaged in the promotion of pictures. The whole thing was a monument of lies built upon a lie, but it was hot stuff. It was so preposterous on the face of it that any man, woman or child would have staked their lives that it would not be accepted by any magazine editor.

It was accepted by the first editor to whom it was sent! And it appeared in print in an unusually short time, considering that the particular magazine buys its stuff, and frequently gets it set, on a distant future schedule.

But you don't know the half of it. Z, of course, wrote the article under an assumed name and was well paid for it, regardless of the fact that the editor did not know whether his opinions were of any value. And then the following month he wrote on assignment from the same magazine a denial of the facts in the first article under his own name.

Easy? It's a cinch. But the public is wise to the procedure of slanging movies. It knows that nine-tenths of the arraignments published in the magazines are the billious outpourings of men who do not know a thing of what they are writing. It takes these articles for their full worth—the easy manner in which anybody that can hold a pen or do general housework on a typewriter may grab a few easy dollars.

Coming! The Old-Timers Dinner!

HOW long have you been in, on, or of, the moving picture business? Has it been ten years?

If it has, you are an old timer, a young old timer, and you are eligible to attend the

OLD TIMERS' DINNER

which will be held in the month of March and in a place, at a time, and price decided by the committee. Joseph Miles has consented to act as chairman of the credentials committee. Harry L. Reichenbach has agreed to serve as master of ceremonies. The sentiment has been sounded and it's for the dinner and all that it will mean to those who are eligible to attend.

The committee will pass on your status promptly. If you have put in ten years in this, the greatest of all businesses, the finest of all human endeavors, send word to the undersigned in care of Moving Picture World, 516 Fifth Avenue, and send word today. You will want to be a part of it.

FRITZ TIDDEN.

Just prior to the recent marriage of Haskell H. Master, sales manager of United Artists' Corporation branch office, Winnipeg, Can., to Miss Lillian Isman, friends of Mr. Master gave him a farewell dinner at the Fort Garry. On the front of the menu card was the announcement that the banquet was "given in honor of Haskell H. Master on the eve of his departure from unattached misery."

* * *

The balmy climate of North Carolina in addition to a run of good luck with his shot gun have induced Arthur S. Kane to postpone his return to New York, according to word received from the executive who is spending a short vacation at Currituck Sound, Waterlily, North Carolina. A post-script in a letter from Kane elicits the information that two crates of ducks are in transit and should arrive in the North within a few days.

It is not stated to whom the ducks are consigned. If the crates are received by anyone interested, we would like to state that our home address will be supplied on application, and that a brace will suffice.

* * *

J. Charles Davis, who was stricken with a serious case of the grippe during the Christmas holidays, is back on the job at Arrow.

* * *

Max Linder, who suffered the loss of his eyesight for three weeks from the burning rays of powerful lights, is back at work making scenes for his travesty on "The Three Musketeers," which will be released this spring by Goldwyn.

Out at Universal on Herb Rawlinson's set they're telling this one on an extra girl who was about to be operated upon for appendicitis:

"Oh Doctor," exclaimed the miss, "do you think the scar will show?"

"It ought not to," replied the doctor modestly!

* * *

Harvey Gates, well-known scenario writer, is in the hospital convalescing from an operation. He had to have his New Year's celebration cut out along with his appendix. He does not know which he regretted losing most!

* * *

No little birdies whispered in our ear that three prominent leading ladies are to be married in a short time, because the young women themselves have solemnly pledged their word to give us the "exclusive news" just before the joyous events happen. And you'll be supprised, too!

* * *

The industry has been requested to aid in the campaign for the suppressing of all jokes ridiculing prohibition enforcement.

Miss Adella Potter, chairman of the Committee on Patriotism and Law Enforcement of the New York City Federation of Women's Clubs, has written to the National Association of the Motion Picture Industry enclosing a resolution recently adopted by the committee and requesting that the picture interests co-operate in endeavoring to prevent the ridiculing of a national law.

The resolution was a follows:

"RESOLVED: That every theatrical manager, movie manager and editor, whether of a daily, weekly, or monthly publication, be requested to see that all jokes ridiculing prohibition and its enforcement, are eliminated from any production, film or article coming under his jurisdiction, and that the matter be treated with the seriousness that the subject merits; and that this resolution be thrown on the screen and printed in the different papers and magazines throughout the country."

Which reminds us of the story of the man who went up to a prohibition enforcement agent and asked him if he had any kangaroo whiskey to sell. Whereupon the agent replied that he never heard of kangaroo hootch, but he had a little Old Crow he would dispose of.

"I don't want to fly, I only want to hop around a little," retaliated the potential customer.

* * *

Two members of the Goldwyn organization were invited to lecture at Columbia University on phases of motion picture production. Rupert Hughes, who has recently become a full-fledged director, as well as writer of scenarios for Goldwyn, addressed the classes in motion picture production and composition on Tuesday evening, January 10.

Paul Bern, editor-incharge of the Goldwyn studios, who has just arrived from the West Coast, also accepted the invitation of Mrs. Frances Taylor Patterson to address her classes in photoplay composition. He will speak on Monday, January 16, at 8.00 o'clock, in room 206, Journalism. Goldwyn has recently made it possible for Mrs. Patterson to add a unique and valuable feature to her photoplay instruction by opening its library of continuities and synopses to students of the advanced class. The library has one of the most complete and extensive collections of scripts of photoplays produced to be found in the film industry.

* * *

Speaking of Paul Bern, it is our personal opinion, which is offered even considering the little it may be worth, that he is the kind of man the picture industry needs most. We have been taking an interest in watching the young scenario editor, not with the idea of being patronizing about it as the foregoing phrase may sound, but for the reason that we have had occasion to note that

he was striving to do something significant in the promotion of a better grade of pictures—principally regarding the underlying themes. Witness "The Sin Flood," which he probably chose in his line of duty for Goldwyn.

We were invited to meet Bern at luncheon the other day, and personal contact with man more than carried out our former convictions regarding his ambitions in picture production. To hear him speak, which he does in a quiet, restrained manner that carries absolute conviction, of what he intends doing in the way of selecting scenarios or promoting the writing of them by the best people stamps him as utterly sincere about the improvement of pictures along the lines of better basic material and a closer alignment with significant literature. And at the same time he has one eye on the box office, as it were, and is out to prove that what for want of a better designation may be called literary art may be projected on the screen and at the same time accomplish the rather important factor of making money.

Bern has vision. He also has artistic preception. And he is young, with the courage of youth. But his courage to do things away from the beaten track is tempered with business sense, which precludes him doing impractical things or going too fast. He is a demon for improvement. And thereby hangs the tale.

* * *

A letter that explains itself comes to hand:

Dear Toucher:

The first thing I did after the Export and Import Film Company engaged me to handle "The Jungle Goddress" campaign, was to have an actual count made of the animals in Col. Selig's Zoo. I thereupon announced (truthfully) that 470 wild animals were available for use in the serial.

Someone now pops up and says they are using 1,500 in an American-made picture. As Selig has the largest collection of wild animals in the United States, I was surprised by this statement and immediately investigated.

I am sorry to say that Col. Selig cannot boast of 1,489 flees in his collection and that his figure of 470 jungle beasts must therefore stand undefended.

JOE WEIL.

* * *

Another touching bit of correspondence that should be published is: "Dear Toucher:

"They advertise 'Ten Nights in a Barroom' in 'eight stupendous reels.' That's the hell of prohibition. In the g. o. days you could put in *one* night and get at least 26 reels out of it—all of them stupendous.

"Yours for truth in adv.

"BILL."

"P. S. See where W. Wilson, well-known man about Washington, D. C., whom the White Housing shortage hit last March, has at last broken the silence. It took Bennie Schulberg to accomplish that which all the press syndicates and publishers of the country failed to do. And the only publicity Bennie promised was a full-page in M. P. W. Mr. Wilson's first public utterance since last March 4 was to the effect that his "favorite screen star is Katherine MacDonald, a stately and statuesque beauty."

"P. S. No. 2. Talk about these dynamic directors who edit and title productions interview exchange managers and plan for 1922, 23, 24, 25 and 26, while on the way from Los Angeles and New York—Paul C. Hinz was in New York all last week doing those Bigger and Better things for which he is noted and still found time to run out and cover Chicago and the Middle West for M. P. W. Until another county is heard from that record ought to stand for Personal Touch.

"P. S. No. 3. Of course we appreciate your modesty, but don't you think Universal gave Marie Prevost's picture the title, 'Don't Get Personal,' so that you could feature it in Personal Touch?

"B."

* * *

Discovered!

An exhibitor in the Middle West who said he thought a three sheet was bedding.

* * *

Louis J. Nalpas, the French producer, is in New York.

* * *

E. H. Goldstein, of Universal, has returned from California.

* * *

Kathlyn Williams, popular Paramount actress, who has been making personal appearances in theatres through the East for the past two months, completed her tour in time to spend the holidays at her Hollywood home. Miss Williams is the wife of Charles Eyton, general manager of Paramount's West Coast studios.

* * *

Herbert Waterous returns, at the Strand Theatre this week, to what may be called the concert stage. Mr. Waterous chose to render at this return "On the Road to Mandalay."

We are of the growing conviction that "On the Road to Mandalay" is becoming to moving picture theatres what the "William Tell' overture is to the vaudeville stage or Dvorak's "Humoresque" is to the violin recital program.

This is the third time we have heard it in two weeks. But it is the first time in our life that we ever heard the words except "Where the best is like the worst." Mr. Waterous' diction and annunciation should be studied by all those who contemplate rendering the selection in the future.

* * *

Rachel Crothers' stage success, "Nice People," has been purchased by Famous-Lasky, and William C. DeMille will direct the adaptation.

BETTY COMPSON

Appears as a ballet dancer in her next Paramount picture, "Green Temptation," a William D. Taylor production

Harry Buxbaum, of Famous-Lasky, has returned from up-state.

* * *

Helene Chadwick lost some valuable jewels the other day, but the Goldwyn publicity department was afraid it would sound like a fake story, so it decided to say nothing about it.

* * *

It most certainly was a wise move. Imagine the bouquet of raspberries that would be handed Lynde Denig if he had sent the story out, true or not.

* * *

No, it is not so that Walter Hill said he was not going to see "The Orphans of the Storm" for a couple of weeks because he thought by then the actors would be more familiar with their roles and give smoother performances.

* * *

We have just received a letter from Max Doolittle, lately arrived in Cleveland to handle Famous-Lasky exploitation matters. It is mostly personal stuff, but one item of news is that E. C. Jensen, R-C Pictures' Corporation special representative, is in town this week installing J. P. Reilly, former manager of Realart, Cleveland, as manager of the Cleveland branch of R-C Pictures, succeeding Mr. Johnson, resigned.

* * *

"It has been called to my attention," writes F. P. A. to Heywood Brown in the New York World, "that in your article in a morning newspaper you award Mr. Torrence the heavyweight bloodcurdling championship of the season. How about a movie field day? I want to enter Douglas Fairbanks for the standing broad grin, Pola Negri for the Pole vault, and Gloria Swanson for the running high blood pressure."

* * *

Mabel Taliaferro has been signed by the Loew Theatres, and will open a personal appearance tour in Loew's State, Newark, January 23.

* * *

"Even in India, we received a shock when we read in the American trade papers that the New York censors ordered the cutting out of scenes from the Pathe News Weekly of a public bathing carnival, that was a public event watched by the public, performed in public—a real 'topical'—and how on earth its translation to the screen could offend is beyond us to understand," writes a friend from Bombay.

* * *

When our own Epes Winthrop Sargent was wedging himself out of the new Cameo Theatre one evening this week, he had difficulty in putting on his large overcoat. While he was struggling in the back of the auditorium an usher came up to him and with a few deft twists helped Sargent encase himself. E. W. S. says it is a record as far as he is concerned. He states that it is years since an usher helped him with his coat, and says that other houses would do well to make their men act as courteous as the young gentleman at the Cameo.

* * *

Colleen Moore is driving her own car from her home to the Goldwyn studios these days, because her chauffeur has resigned. Her chauffeur resigned because his wife inherited $20,000.

News of the West Coast

By A.H.GIEBLER

The Robert Brunton studios were formally taken over at noon Tuesday, January 2, by a group of bankers and producers, headed by M. C. Levee, and will be known hereafter as United Studios, Inc.

The board of directors consists of Mr. Levee, F. L. Hutton, of the brokerage firm of E. F. Hutton & Company; Garretson Dulin and Robert Hunter, of the investment bond house of Hunter, Dulin & Company; Joseph M. Schenck, who controls the starring and production activities of Norma Talmadge, Constance Talmadge and Buster Keaton; Watterson Rothacker, an extensive operator of motion picture laboratories, and Henry S. Mackey, Jr., of the law firm of Flint-Mackey. Mr. Mackey is also attorney for United Studios.

The administrative officers are Mr. Levee, president and treasurer; Fred E. Pelton, vice president; Henry Mackey, secretary; R. W. Allison, assistant treasurer, and C. A. Worthington, assistant secretary.

The Brunton holdings in the studios were purchased by Mr. Levee, Mr. Schenck, Lewis J. Selznick, Myron Selznick, Joseph Aller, of the Rothacker-Aller Laboratories; Jack Coogan, Sr., and Allen Holubar.

* * *

Jack Mulhall, well-known leading man, was married last week to Miss Evelyn X. Winans, recently of San Francisco, and now an actress of the Los Angeles film colony. Jack Mulhall's first wife was Bertha Vuillott, a Parisian beauty, who died shortly after their marriage. His second wife was Laura Bunton, who committed suicide last year, leaving a small son, Jack Mulhall, Jr. Mr. and Mrs. Mulhall will continue their film work following a brief honeymoon.

* * *

One of the newest producing organizations to have been incorporated under the laws of California to operate under the co-operative plan, is the new concern that will be known as the Co-operative Producers, Inc.

F. H. Croghan, a capitalist, of Los Angeles, has been elected president, and well-known players to be identified with the company are Lewis S. Stone, Lon Chaney, Noah Beery, Henry Otto, David Hartford and Jack Donovan.

The company is capitalized for $250,000, and expects to begin work shortly in rented quarters at the Universal City studios. Business offices are at 3274 West Sixth street. Options on a number of stories for filming have been secured.

Besides Mr. Croghan as president, other officers are David M. Hartford, vice president; Edward Alexander, secretary, and E. F. Kelton, treasurer.

The principals, such as directors, stars, actors and cameramen, used in making a picture, will receive a part of their salaries in cash and the balance will be invested by them in the picture.

* * *

One of the most important deals in local film circles in some time was closed this week with the purchase of the Clune Film Exchanges of Los Angeles and San Francisco by the Cinema Distributing Company. The Clune Exchanges were established eighteen years ago. Offices in Portland and Seattle will be opened by the new company.

The transfer of this film property is probably the first move by W. H Clune, pioneer producer and exhibitor, in the direction of retirement.

The executive board of the new company is composed of C. A. Cook, F. N. Lupton, T. M. Gullick, T. M. Gullick, T M. Newman, F. E. Samuels, F. C. Chipmin and C. C. Craig, all experienced in various branches of the film industry, and some of them formerly of the W. H. Clune staff. Plans are under way to make their company the largest independent film exchange on the Pacific Coast.

* * *

Thomas H. Ince, while preparing to depart for San Francisco for the holidays, became ill of ptomaine poisoning and had to postpone his trip. He had accepted an invitation to attend a business club luncheon in the Northern city, and the presentation of his new picture, "Hail the Woman," at the Tivoli Theatre. Clark W. Thomas, general manager of the Ince studios, and as representative of Mr. Ince, attended various meetings and receptions.

* * *

Dr. Orlando Edgar Miller, president of the International Society of Applied Psychology, who has just returned from Mexico, is making efforts to interest L. A. capital in the building of a film studio in Mexico. Dr. Miller has held a series of conferences with Laurence A. Lambert, president of the National Motion Picture Finance Company, and the proposition is being considered by the finance company.

* * *

William J. Quinn, formerly booking manager for the entire string of West Coast Theatre picture houses, has been appointed manager of the Kinema Theatre and began his duties on January 1. He succeeds Edward A. Smith.

SCENE FROM "GOOD AND EVIL," RELEASED BY WID GUNNING, INC.

HOBART BOSWORTH IN "WHITE HANDS," A MAX GRAF PRODUCTION, RELEASED BY WID GUNNING, INC., OF WHICH BIG THINGS ARE EXPECTED

Cullen Landis in "Watch Your Step'

Goldwyn's young leading man, Cullen Landis, is featured in "Watch Your Step," a picture of small town life written directly for the screen—and for Landis—by Julien Josephson.

Mr. Josephson is the man who started Charles Ray on the way to stardom with his screen plays about small town characters. "Watch Your Step" is in much the same vein and is a comedy with romantic trimmings with an especial appeal to young folks and to all old folks who remember that they were once young.

William Beaudine directed "Watch Your Step." Youthful Patsy Ruth Miller plays opposite Landis, while others in the cast are John Cossar, Bert Woodruff, Raymond Cannon, Henry Rattenbury, L. H. King, Cordelia Callahan, Albert Lee and George Pearce.

Rooting for Gunning Film

The clubwomen of Cleveland have been lined up as rooters for "Our Mutual Friend," the Wid Gunning picturization of Dicken's last novel, according to a report to the Wid Gunning home offices from C. E. Holah, the organization's Cleveland representative.

Lee Moran Making Another Comedy

Lee Moran's third comedy for Century is completed. It is called "Upper and Lower," and was directed by Alf Goulding. His fourth picture, which is now in production, is called "The Janitor."

In the Independent Field

By ROGER FERRI

The Passing Week in Review

AN apparently despondent distributor has intimated that he will revive an old, poorly directed and amateurishly acted "Ten Nights In A Barroom," which more than a year ago was kicked about the country and offered literally for a song. The cheaper houses were induced to show the picture. Now that the Arrow-L. Case Russell version of "Ten Nights In A Barroom" has succeeded so admirably in attracting record-breaking crowds to the box office, this despondent firm threatens to "revive" this impossible mass of junk. In the first place, the Arrow version is so far superior to the impossible hokum that is about to be "thrown" on the market that it would be an insult to producer, director, author and actors of the new picture to attempt to make a comparison. An idea of the impossibility of the old picture can be obtained from the fact that it cost a little more than $1,500 to make.

BUT the issue is not entirely the lack of entertainment value of the old version. It is this practice of "reviving" ancient pictures, when some enterprising producer comes along with a modern version on which thousands of dollars are spent in exploitation, that is taxing the patience of respectable producers, distributors and exhibitors. These "revivals" are a menace to the trade in the first place. In the second place, they serve no one, excepting a lot of "get-rich-quicks" who can see no further than the dollar sign. Such a practice is unfair to the trade in general. It leaves a trail of destruction in its wake. And what is more it is the surest way of keeping the public away from the theatres.

THE time to deal a death blow to these money grabbing operatives has come. The State Rights market has no room for them and the exchange patronizing them is jeopardizing its future. It is the duty of every man and firm in this branch of the industry to discourage such practice. And this can be accomplished only by refusing to do business with those who persist in trying to cash in on the success of some worthy production by "reviving" stuff that long ago became useless. This practice, some apologetically will say, is nothing more or less than competition. If it is it's the lowest and meanest sort of "competition." What the State Rights market needs is men of backbone, business integrity and not self-styled "sure things" who seek a living by victimizing the exhibitors and eventually the public. It can't be done. A bluff will live just so long—and then it's over. P. T. Barnum years ago is reported as having said that the "public liked to be fooled." Perhaps, it did in P. T.'s day. But today the public dictates its wants.

REVIVALS" may deceive the public into attending the first show, but after that the deception is discovered—and it's the exhibitor who pays. Mr. Independent Distributor stop "kidding" yourself that you can fool the public and the trade in general. Remember you are not the only one who has been blessed with brains. We all have our share—and you never can tell when the other chap has the jump on you. There is no room in the State Rights market for these petty "revivalists." If you can't release pictures that will sell on their merit, get out of the business before you are forced out. If you have junk you're not a film man—you're a junk dealer. And exchanges have no use for junk. When the patrons pay hard-earned money at the box office they purchase their way into a theatre—a temple of amusement—not a junk shop. And when an exhibitor flashes these impossible "revivals" on the screen he's peddling junk. Think it over. The issue is worth giving all the time and consideration you can allot it. The time has come for action. Incidently, it presents a problem that the Independent Producers and Distributors Association should lose no time in solving.

CONGRATULATIONS to the I. P. D. A. on their stand in the war against "fly-by-nights" and "film pirates." The Federal Trade Commission is investigating these illegitimate practices and no effort will be spared to expose and prosecute the guilty. The movement deserves the co-operation of every person in the trade. These operatives are a hindrance to the business and the sooner they are eliminated the better it will be for the field in general. This effort is a good omen for a year that promises to bring about many constructive reforms in the State Rights market.

NEVER before in the history of the State Rights market have prospects for the future been as bright as they are at present. Producers and distributors have joined hands and the coming few months promises to see the release of productions that not even the most optimistic State righter two years ago dared to dream would be available in this market. The confidence of the independent exhibitors has been won. It has been a hard struggle, but it was worth while. The past year was a trying one; the coming one will be a survival of the fittest—but the fittest will be rewarded, for at no other time was the demand for State Rights attractions of merit as great as it is today.

THAT distributors look forward to a big season is evinced by the announced plans of many of them. For instance, Equity Pictures Corporation is reported to have acquired "The Wandering Boy," one of the most talked-of pictures of the season. Virtually every big program company entered a bid for this feature, but Equity outbid them. A splendid box office title, a wonderful story, "The Wandering Boy," will find a market that will receive it with wide open arms. C. C. Burr, too, has demonstrated his confidence in the future by arranging for the production of a series of Edwin Carew Northwestern features with a cast that will furnish a pleasant surprise to the trade in general when its identity is disclosed. Mr. Burr also is planning a series of Johnny Hines productions, which exchanges and exhibitors will welcome as "Burn 'Em Up Barnes," the first Hines feature, is still "cleaning up." Arrow's "Ten Nights In A Barroom" is the miracle picture of the season and this week added new records to its already long list. And along come the Warner Brothers with announcement that Wesley Barry, star of "School Days," will be starred in two more equally big features.

THESE announcements testify to the optimism and confidence of independent producers. And the year is less than a month old.

PROOF that the public will virtually destroy any picture it does not want or that has been "wished" on it, was given last week in New York. Fred Beauvais, who has been mentioned in a divorce scandal, was starred in a "film." The public never accepted the Indian guide as an actor and the attempt to "wish" him on motion picture patrons was immediately frustrated. Let this be a warning to those who entertain the suicidal idea that the motion picture theatre is any man's dumping ground.

In the Independent Field

Federal Trade Commission Will Investigate Activity of "Flyers"

The Federal Trade Commission will co-operate with the Independent Producers' and Distributors' Association in ridding the independent field of the so-called "fly-by-nights" and crooked operatives. This information was disclosed at a meeting of the I. D. P. A. held Saturday night, January 7, in New York City. Virtually all the representative distributors and producers in New York were in attendance and voted to spare no effort to eliminate and prosecute these operatives.

The question of "shoe-string" exchanges whose illegitimate dealings with exhibitors have brought forth many complaints from exhibitors was gone into thoroughly by the association and it was decided to take immediate action against their dishonest practice. Many complaints have come to the attention of the association and these have been carefully considered. The situation insofar as the "fly-by-nights" is concerned is considerably better than it was a year ago, but the association has gone on record as determined to continue the fight until "they all have been thrown out."

The association, too, will work in closer co-operation with the exhibitors in an effort to locate "shoe-string" exchanges. It is understood that a representative of the official will shortly make a tour of the country for the purpose of getting first-hand information concerning conditions.

Fighting "Pirates"

However, the most encouraging piece of information demonstrative of the progress of the I.D.P.A. war against dishonest operatives was that concerning the co-operation that the Federal Trade Commission is giving. It is understood, too, that that Commission already has started a nation-wide investigation of the situation and that prosecutions will follow any discovery of illegitimate transaction.

However, not all of the time consumed by the meeting was taken up with consideration of the "fly-by-night" question, for the problem of "piracy" also was taken up and discussed from every angle. Following a lengthy discussion a system was adopted whereby the film laboratories will co-operate with distributors in tracing every print leaving their plants.

The contract problem, too, came up and it was decided, finally, that the members of the association shall act collectively with exchanges who fail to live up to the contractual obligations. An official of the association said: "This contract violation business must stop and we are determined to put an end to the practice of certain individuals who make contracts without any intention whatsoever of living up to them. The only way to check this evil is through united action and that is what we intend doing. Any exchange that fails to live up to its contract with any member of this association can not expect to acquire any more product from the other members. Either live up to your contracts or get out of business.

E. O. Van Pelt Is Promoted

E. O. Van Pelt, the enterprising exploitation and publicity director for Producers' Security Corporation, was this week promoted to the position of manager of the foreign department of that concern. Mr. Speed. Van Pelt will continue handling the publicity of the firm, however.

The promotion of Mr. Van Pelt does not come as a surprise to his many friends, who have watched his work. He is well known both in trade circles and the legitimate show business. He has publicized many big legitimate and screen attractions and has been associated with Producers' Security Corporation for several years.

Arrow Comedies

Arrow Film Corporation announced the following addition to its comedy release: "Rented Troubles," a Broadway comedy; "Put on the Brakes," a Cruelywed; "Just a Minute," Eddie Lyons; "Keep Moving" and "Are Husbands Happy?" and "Papa's Night Out,"

GLADYS VALERIE
Who has played leading roles in Paramount, now appearing in All-Star Travers Vale Productions

Burr Closes Big Production Deal; Wesley Barry Signed by Warners

Official confirmation of exclusive reports published in this department concerning the invasion of the State rights field by notable screen stars was made this week. C. C. Burr, producer of "Burn 'Em Up, Barnes," starring Johnny Hines, and the "Torchy Comedies," starring the same comedian, officially announced this week the consummation of a deal with Edwin Carewe whereby the latter will produce two northwestern feature productions with an option for more. Mr. Burr is associated in this enterprise with Bernie Fineman and Bennie Zeidman.

Warner Brothers also closed this week an important production deal whereby they obtain the services of Wesley Barry, star of "School Days," which that enterprising firm is now distributing, for two features to be made in ten weeks. This engagement was made possible through an arrangement with Marshall Neilan. May 1st is the date set when Barry will officially start under the Warner banner.

Wesley Barry's first Warner production under the new arrangement will be entitled "From Rags to Riches," the famous Joe Santley melodrama which A. H. Woods produced years ago. The other will be "Little Heroes of the Street," also a famous melodrama, written by Lem Parker. Both these productions are particularly adapted to the unusual ability of the young star. Harry Rapf will produce both pictures, which William Nigh will direct. They also produced "Why Girls Leave Home" and "School Days" for the Warners.

Creates a Star

The C. C. Burr announcement also will create a stir among State righters and exhibitors in general for his first independent production, "Burn 'Em Up, Barnes," is cleaning up throughout the country. It is one of the biggest money-makers of the current season and exchanges and exhibitors who made use of it have besieged Mr. Burr with requests for other similar box office attractions. Mr. Burr also has in prospect another Johnny Hines feature on which work will begin within a few weeks.

The title of the first production will be "Hell's Highway," a dramatic offering dealing with a struggle between two brothers. Production on this picture will start immediately upon the arrival on the Coast of Mr. Carewe who left New York for Los Angeles on Thursday of this week. The production will be ready for State rights distribution probably by March 1.

Exclusive News of Trade

National to Handle Ray Two-Reelers

National Exchanges have acquired the distribution rights to the Charles Ray two-reelers, which were taken over some time ago by Joe Brand and Bert Adler under the firm name of Art Brandt Pictures Corporation. The series includes 15 productions.

Federated to Meet in February

An important meeting of the Federated Film Exchanges of America has been called for early in February. The meeting will be held either in New York or Chicago. A number of changes in the personnel of the exchanges is expected to be effected as the result of deliberations scheduled for this meeting.

Lon Chaney Is Reported Signed

Lon Chaney, the character lead, who has starred in many "crook" pictures, is reliably reported as having signed a contract to produce several features in which he is starred, for National Exchanges, Inc. Mr. Chaney was in New York last week, but left after closing the National deal, according to the report, for the Coast.

Arthur G. Whyte with Keith

Arthur G. Whyte, formerly New York manager of the Paramount Exchange and interested in State rights exchange in Buffalo, this week signed a contract with John A. Murdock, general manager of the B. F. Keith Enterprises, whereby he will be virtually in charge of the bookings of pictures for the entire Keith circuit.

In the Independent Field

Warners, Arrow, Exceptional and Kineto Figure in Foreign Deals

The past week was marked with unusual activity among the foreign buyers of State rights productions. In fact, there was more buying of American-made pictures during the past week than was recorded for the previous 14-month period. Virtually all of the big concerns reported foreign sales. Among these were Arrow Film Corporation, which led the list in the total number of sales transacted; Warner Brothers, Exceptional Pictures Corporation, and Kineto Company of America.

European buyers were unusually active and they reported improved conditions abroad. The past season was an unusually trying one and the list of bankruptcies was the largest known in the history of the cinema on the continent. However, the buyers spoke optimistically and added the information that they seek as many big features and short subjects as is available.

David J. Mountan, foreign manager of Arrow Film Corporation, in announcing the Arrow foreign sales, said that he accepted the boom as indicative of a healthier condition of the field abroad. This, he adds, bids fair to improve as 1922 improves.

Bobby North, who represents many foreign buyers, is also particularly enthusiastic about the foreign situation as it affects the distribution of American pictures. The demand for pictures abroad, he stated, in acquiring the foreign rights to Exceptional's "His Nibs," starring Chic Sales, is on the increase, and American features lead in this demand.

PRODUCER, STAR AND DISTRIBUTOR
Left to right: Alfred Lever, of Stoll Films; Eille Norwood, star of "Sherlock Holmes" series, which William Alexander (right), of Alexander Films Corporation, is state righting. Picture taken at Stoll's London studio

"Polish Dancer" Opens at Capital

"The Polish Dancer," starring Pola Negri and State Righted by Jesse Levinson, was given its premier showing in the South at Loew's Strand Theatre, in Washington, D. C., where it played to capacity business.

"Mabel" Debut

"Oh Mabel, Behave," the Photocraft Film Corporation five-reel comedy starring Mabel Normand. Owen Moore, Mack Sennett and Ford Sterling, was given its premier on Thursday, January 12, at the Strand Theatre, Perth Amboy, N. J. The following night it played the Plainfield, Plainfield, N. J.

New Buyers

William Steiner Productions this week announced the sale of two more franchises for the Neal Hart Western series. Greater Features, Inc., of Salt Lake City, has purchased the Utah rights, while Lannon-Sheffield Exchange of Denver has taken over the Colorado rights.

Resumé of Week's Business

Foreign Sales

RUSSELL PRODUCTIONS, INC.

"Shadows of Conscience"

Liberty Film Exchange of Denver for Kansas, Western Missouri, Colorado, New Mexico, Wyoming, Utah and southern Idaho.
Pioneer Film Exchange of New York for New York and northern New Jersey.
Pioneer Film Exchange of Chicago for Illinois and Indiana.
W. G. Gaskell Enterprises of Chicago for Wisconsin and Michigan peninsula.

C. B. C. FILM SALES CORPORATION

Carnival Comedies

Masterpiece Film Attractions, of Philadelphia, for Eastern Pennsylvania and southern New Jersey.
Federated Film Exchange of Los Angeles for southern California, Arizona, and Nevada.
Federated Film Exchange of San Francisco for northern California and Hawaiian Islands.
Myriad Pictures Corporation of New York for Greater New York and Northern New Jersey.

Territorial Sales

ARROW FILM CORPORATION

Famous Players-Lasky Corporation of Melbourne, Australia, rights to Broadway Comedies, for Australia.
Famous Lasky Film Service, Ltd., of London, rights to 14 Broadway Comedies for Great Britain and the Free State of Ireland.
A. E. Gonzales of San Juan, P. R., eight Jack Hoxie Westerns and 10 Hank Mann Comedies for Porto Rico, Santa Domingo and Haiti.
K. D. & Brothers, Bombay, India, rights to 26 Hank Mann Comedies for India, Burma, and Ceylon.
International Film Agency of San Juan, P. R., rights to 18 Spotlight Comedies for Porto Rico, Santa Domingo and Haiti.

WARNER BROTHERS

"School Days"

Charles Stephenson of Stephenson Attractions, Ltd., of Toronto, for Dominion of Canada.

Foreign Field Improving Says Mr. L. Auerbach

"The foreign field," said L. Auerbach, of Export and Import Film Company, Inc., which is State righting the Col. W. N. Selig animal serial, "The Jungle Goddess," in a statement made this week, "is gradually coming back to normal. The prices for pictures have necessarily been reduced to prevailing conditions, but the foreign market is eager for American pictures at the right price."

The Export & Import Film Company's survey on the foreign market follows: Spain and Portugal improving gradually, but surely. France, which was hardest hit, is also recovering and demanding more and better American pictures.

William Alexander of Alexander Film Co., just back from England, reported this week that the American State rights pictures abroad are reaping a good harvest. Mr. Alexander's firm is State righting Stoll's 15 two-reel Sherlock Holmes pictures.

It became known this week that Swedish Biograph's program for 1922 calls for four pictures by Maurize Stiller and Victor Sjostrom, who is now in England. The latter is expected to visit the United States in March.

Kilner's Exclusive Films, London, Eng., is giving "The Lost City" and "Miracles of the Jungle," the two American serials, an elaborate exploitation and getting plenty of good publicity, too.

The Bioscope reviewer commenting on Warner Brothers' "Why Girls Leave Home," which Pearl Films is handling in England, characterized the feature as one of the most wonderful cinematographic offerings of the season that no kinema can afford to pass up." Quite a feather in the cap of the Warner organization.

Charles Stephenson of Stephenson's Attractions, Toronto, Can., has bought the Canadian rights to Warner Brothers' "School Days."

An agent of an Italian producing concern was in New York this week and made a vain effort to tie up with several firms. His price was far in excess of the actual value of the pictures here, and he returned a wiser but disappointed tourist.

Adams to Co-Star with Sid Smith

In all future Hallroom Boys Comedy two-reelers, according to Hallroom Boys Comedies Corporation, Jimmy Adams's name will be co-featured with that of Sid Smith. With the addition of Adams, the comedies, which have grown to be immensely popular with the public are materially strengthened, for Jimmy is a versatile comedian who needs to bow to no one in his line.

Federated Exchanges, which are distributing the comedies, report a big business on them.

Kirby Changes

George Kirby, who was formerly connected with Masterpiece Pictures' Corporation, of Cincinnati, has succeeded Neal McCast, resigned, on the staff of the Cincinnati Metro office.

In the Independent Field

"Ten Nights" Accomplishes Miracles in Two More Fastidious Show Towns

That Arrow Film Corporations' miracle picture, "Ten Nights in a Barroom," is a box office magnet was again proven conclusively this week when the L. Case Russell version of that famous melodrama shattered every theatre record at the Arcadia Theatre in Reading, Pa., and at the Modern Theatre, Lawrence, Mass. Incidentally, the production created such a furore in Reading, Pa., that virtually every big circuit in the country has wired into the Arrow offices for dates, offering unheard-of terms.

The Arcadia in Reading, Pa., is a Carr-Schadd house. William Hagerty of the De Luxe Exchange, Philadelphia, which owns the Eastern Pennsylvania rights to the picture, spent a week in that city exploiting the production. He plastered the city with paper, negotiated valuable tie-ups with local merchants and succeeded in planting a novelized version of the story in a leading paper as well as more than twenty columns of news publicity by creating stunts with news value.

The result of this splendid exploitation campaign showed its effect at the box office on Monday, January 9, when a crowd of 600 persons jammed the lobby of the theatre an hour before the opening. Twenty minutes after the house opened the "S. R. O." sign had to be displayed. As the first performance continued a line five blocks long and a crowded lobby awaited the commencement of the second show. This continued to be the case for the entire day, and when the receipts were counted up they showed that every record, for the day, for the performance, had been broken—and three hundred were turned away at the last show.

L. CASE RUSSELL
Whose version of "Ten Nights in a Barroom" Arrow is releasing

Newspapers raved over the picture and the satisfied patrons of Monday quickly passed along word of the presence of the attraction, its star, John Lowell, and Baby Ivy Ward, at the Arcadia, with the result that an early opening was necessary on Tuesday. By 7.30 o'clock Tuesday evening the gross of the first day was bettered with one whole show remaining. Wednesday the jam was equally as great and indications were that a new gross and net receipts and attendance record for the week would be established and bettered by several thousands of dollars. A wire from the Carr-Schadd offices in Philadelphia stated that "Ten Nights in a Barroom" grossed in two days more money than any of the houses on that circuit had recorded on any other picture shown at the same prices.

The Modern in Lawrence, Mass., also promised to experience a record-breaking week, for the receipts on Monday, Tuesday and Wednesday set new marks. In fact, "Ten Nights in a Barroom," in three days, brought more business than the house made in five days on any picture in the past two years.

S. J. Jossey Back with Good News

S. J. Jossey, special representative of Arrow Film Corporation, returned this week from a tour of the South and Middle West. He reported conditions generally improved and added that in his opinion State rights exchanges are in for a healthier regime.

The year of 1922 he says looks rosy and that the exchanges are preparing for a big business. Big pictures, he added, are making the most money.

Snapshots Popular

Loew's State Theatre, Newark, N. J., has placed the Screen Snapshots on the regular booking list, according to Warner's Exchange, which is handling the C. B. C. one-reel "magazine" feature. Harry Charnas of Cleveland reports heavy bookings in his territory.

Zierler Scores

Sam Zierler, of Commonwealth Pictures Corporation, New York, closed his December 12-31 drive on "The Adventures of Tarzan" serial, starring Elmo Lincoln, and reported a gross booking of $9,009.50 for that period alone.

"His Nibs" Pleases Kansans; Many First Runs Scheduled

First-run bookings on "His Nibs," Exceptional Pictures Corporation's feature, starring Chic Sale, are in record-breaking demand, according to a statment of L. L. Hiller, president of His Nibs Syndicate, Inc., which is State righting the production. Sam Rothafel, of the world's largest theatre, the New York Capitol, already has booked the picture at that house. It will be generally released this month.

Elaborate presentations at representative houses already have been arranged. The Rivoli, Toledo, O., will present the picture shortly with an extensive program. Phil Selznick, of Cleveland, who controls the Ohio rights to "His Nibs," is cooperating with the house in exploiting the feature and many box office tie-ups have been arranged.

At the Liberty Theatre in Kansas City, December 28, "His Nibs" was given a special showing. Critics there enthusiastically praised Chic Sale and the picture. It was characterized as " a distinct novelty, a charming bit of artistry, rich with humor and a picture that will please any audience."

That the Liberty Theatres Corporation, of Kansas City, also is pleased with the picture is evidenced by the letter George A. Levy, its head, sent to A. S. Kirkpatrick, of Exceptional.

Spectacular Warner Animal Serial Is Almost Completed

What is declared to be one of the most pretentious serial productions filmed reported containing a story replete with thrilling adventure, romance and intrigue in the African jungles, is the Warner Brothers latest fifteen episode animal chapter play, "Shadows of the Jungle," co-starring Grace Darmond and Philo McCullough. The serial is being produced at the Warner west coast studios by Sam and Jack Warner.

According to recent dispatches received at the Warner offices, the first three episodes are en route East. The first episode is called "The Stolen Medal," the second "The Sacrifice," and the third "The Lion Pit." Virtually the entire west coast studios are said to have been converted into a veritable wild African jungle. The magnitude of the sets, in addition to the menagerie of Al G. Barnes's circus and the thousands of players engaged for the chapter play, will, in the estimation of Sam Warner, set a new standard in serial picturization.

The Al G. Barnes collection of animals is credited with containing more lions, tigers, leopards, elephants, camels, zebras and monkeys than any two circuses combined. Under the assistants, these animals are also transferred to the studios during the making of the picture.

Joan Announces Distribution Plans for Its Latest Film

Joan Film Sales Co., Inc., announces that the distribution of its new picture, "Nine Points of the Law," will begin immediately in the independent field. Although asked to hold this picture back until later in the season, Joan officials decided that the present was the opportune time to give exhibitors a chance to make some money for themselves, now, when it is most needed.

From those who have seen the picture in the past few days have come words of praise for its box office appeal, not alone from the point of entertainment value and power as an audience picture, but because of its box office title that offers no end of strong-arm exploitation stunts.

Exhibitors have come to realize that now of all times in the history of the business, good titles are absolutely necessary, more so, perhaps, than at any former period for the industry has never before passed through such a stage as now.

To Road Show Hines Picture

True A. Thompson, of True Film Exchange of Dallas, Texas, announced this week that he will send out three road shows on C. C. Burr's "Burn 'Em Up Barnes," starring Johnny (Torchy) Hines. The first show opens at the Criterion, Oklahoma City, **January 15.**

"Rangeland" Is Neal Hart's Next

"Rangeland," a story of the Texas cattle ranges, is the title of the next feature starring Neal Hart, according to an announcement made this week by William Steiner Productions, which is State righting the Neal Hart Western series. The first picture was "Tangled Hearts," which, according to franchise holders, is in big demand among exhibitors. Work on the third picture is already well under way.

In the Independent Field

Gossip of the Trade

Niagara Pictures Corporation has opened an exchange in Buffalo on the third floor of the Warner Building, 257 Franklin street, with David Levy in charge of sales. George Williams has been engaged to cover the Rochester territory and Thomas Leonard has been assigned to the Southern tier. Mr. Levy announces that his company has among its releases the following productions: "Lotus Blossom," "Shadows of the West," "Welcome Children," "Under Western Skies," "False Woman," "Mickey," and "The County Fair." The exchange is also handling Francis Ford in "The Great Reward," King Cole comedies and other pictures. Mr. Levy announces that plans are being made for an elaborate revival in western New York of "Mickey."

Harold B. Franklin, managing director of the Shea Amusement Company's picture interests, announces that he has booked "School Days," the big Grand & Warner release for showing at Shea's Hippodrome, Shea's North Park and the Elmwood. The picture will be presented some time in February for extended engagements at these three houses and at the Shea Court street vaudeville theatre on Sunday. Sydney Samson, manager of the Buffalo Grand & Warner office, reports bookings coming in like wildfire on this big production. Howard F. Brink, salesman de luxe, is now sending contracts in in bundles on "School Days" and "Why Girls Leave Home." Mr. Samson made a flying trip to Rochester, Syracuse and Binghamton last week.

Bill Fickelsen has resigned from the sales staff of Merit Pictures in Buffalo. He has been succeeded by Homer Howard, formerly with Nu-Art in the Queen City of the Lakes.

Harry Hirsch, better known as "The Baron," and formerly with the Lightning Photoplays Company, of Boston, has come to Buffalo to join the sales staff of the Lande Film corporation, 145 Franklin street. Mr. Hirsch is now touring the territory with "Thunderbolt Jack."

Fred M. Zimmerman, president and general manager of Nu-Art Pictures corporation, has opened his Albany office at 4 Clinton street, with M. Cohen in charge. Art Young, Buffalo office manager, journeyed to Albany to install the booking system.

The Seattle Film Exchange has taken over the entire output of the Clark Cornelius Corporation, consisting of 20 features, including eight Northwest Police pictures, produced by Milburn Morante. The first of this series will be released January 10.

State Rights exchangemen attended the regular meeting of the M. P. T. O. A. of Eastern Pennsylvania and Southern New Jersey en masse in Philadelphia last week.

William Conn, of Premier Pictures Corporation, of Charlotte, N. C., and T. A. Brannon, of Eltabran Film Company, of Atlanta, Ga., were visitors at the Arrow offices in New York this week. Both reported that the crisis has been passed in the South and conditions should soon improve for the better there. They came to New York on a buying trip.

S. Arnovitz, president of the Equity Pictures Corporation of Canada, returned to Montreal from a three-months tour of Europe. He is said to have acquired several productions made in England for Canadian distribution.

A. J. Dussault, Montreal manager of Merger Films, Ltd., was in New York last week looking over films suitable for Canadian distribution. He closed with L. & H. Enterprises for "A Daughter of the Night."

Frank G. Hard, publicity director for the Standard Film Service Exchanges of Ohio, made his debut as an orator last week when he delivered an address before the Kiwanis Club of Medina.

"A Man There Was," distributed in Kansas and Missouri by Peacock Productions, will be given a premier showing at the Pantages Theatre, Kansas City, on January 29.

J. B. Underwood was this week formally presented to the staff of the St. Louis Exchange of Enterprise Distributing Corporation by District Manager W. J. Jenkins. Mr. Underwood will officiate as manager of the St. Louis branch.

David Segal, of the Royal and De Luxe Film Exchanges, and Tony Luchese, of the De Luxe Film Exchange, both of Philadelphia, have resigned as members of the F. I. L. M. Club of that city.

T. A. Curran, special representative of the Arrow Film Corporation, went to Boston on Saturday to co-operate with the Lightning Photoplay Exchange of Boston in the presentation of "Ten Nights in a Barroom" at the Modern Theatre in Lawrence, Mass.

Joe Weil's "Movie Beilyache," Vol. II, No. 1, mysteriously made its appearance on our desk this week. And we want Joe to know that we'll be on the lookout for every other issue he publishes. Send 'em along, Joe; we're a glutton for punishment. Aye, wot?

Bill Fickelsen has resigned from the sales staff of Merit Pictures Exchange in Buffalo. Homer Howard, formerly of Nu-Art of that city, succeeds him.

Gen. Charles H. Cole, treasurer of the Bay State Film Company of Boston, was last week elected to the Massachusetts State commandership of the American Legion.

Albert E. Plummer, president of Sunburst Pictures Corporation of Massachusetts, this week announced the removal of the main offices to Springfield, Mass.

Joe Lee, who is out in Minneapolis establishing the Biograph office, writes to the effect that he found a bloke there who thinks a three-sheet is a bedspread.

Lindsay McKenna was another from whom this department heard. Lindsay conveyed the information that the independent producers on the Coast are the most active.

Travers Vale will soon start "shooting" on another independent picture in New York. The cast has not yet been selected, however.

That exchange folks are good for something other than merely book pictures and see that prints are returned was established into a fact last week when the prologue to Warner Brothers' "School Days" at a trade showing held in Boston by Sam Grand's Federated Exchange was staged by attaches of the exchange. Geoffrey L. Whalen, known to New England exhibitors, acted as school master. John Casey, Boston's critic, and local newspapermen, were the guests.

Herman Jans, who is president of Jans Pictures, Inc., and also head of Jans Exchange, of New York City, acquired a new theatre in New Brunswick, N. J., this week and gave an elaborate opening on Monday.

With the holidays over, out-of-town buyers resumed their journeys to New York during the past week, with the result that the market bustled with activity.

Elaborate Exploitation Slated for "Shadows of Conscience"

"Shadows of Conscience," the seven-reel feature produced by W. D. Russell Productions, Inc., is being introduced to exhibitors by an attractive broadside. It is printed in six colors.

The cover of the broadside depicts the shadowy figure of "Conscience," pointing an accusing finger at a cringing man, thus showing one of the many ways the title may be utilized in the exploitation. The back cover shows, in the original colors, the various types of stands and other advertising accessories available. The inside pages contain a set of stills taken from various stages and scenes of the play which tell the complete story pictorially.

A sixteen-page campaign book, is said to be one of the most complete exhibitor helps ever published. It contains many "ads" arranged for various sizes of newspaper space, as well as short, snappy stories and reviews which can be used in the local newspapers and gives an abundance of ideas for practical, inexpensive exploitation. The story of Gertrude Olmstead, winner of the $10,000 beauty contest, who has a leading role in the picture, will be a favorite one for film fans. A very appropriate and artistic, but inexpensive prologue is also outlined in detail.

Carnival Comedy Series Are to Be State Righted by C. B. C.

Carnival Comedies is the name given to the new series of two-reel comedies secured by the C. B. C. Film Sales Corporation for release to the States right market. These comedies are absolutely new on the market, never having been released.

The series is described as "bi-star"—featuring Polly Moran, the famous Mack Sennett comedienne, and "Smiling" Bill Jones and his beautiful girls. With the series announced on the market only a few days, three sales on these Carnival Comedies were made almost at once.

Ben Amsterdam, head of Masterpiece Film Attractions of Philadelphia, made a special trip to New York to view two of the comedies and immediately purchased the series for release in his territory, including Eastern Pennsylvania and Southern New Jersey. Mr. Amsterdam said that short subject releases, and especially good two-reel comedies, were in great demand. Another sale was that to Marion Kohn for Federated Film Exchange of Los Angeles and San Francisco, who has secured rights to the entire series for California, Arizona, Nevada, and the Hawaiian Islands. The New York territory has also been disposed of already to Myriad Pictures Corporation, for the territory including Greater New York and Northern New Jersey.

"Polly's Busted Romance," featuring Polly Moran, has been selected as the first release. This comedy is said to afford Miss Moran an excellent opportunity to display her genius for fun making which has placed her in the foremost ranks of the screen comediennes.

Complete Array of Helps Are Ready for "School Day" Film

Seldom has the exhibitor been offered such an array of accessories as are offered him by Warner Brothers in conjunction with the exploitation of Gus Edwards's "School Days," starring Wesley Barry. There are 13 novelties ranging from stickers to huge and attractive 24-sheets. In addition there is a unique 13½x21 cutout of Wesley Barry, containing in the center a black space 5½x8, on which can be written in chalk pertinent data relative to store in which tie-up is arranged in conjunction with the picture. The possibilities for the use of this cutout are innumerable, for across the bottom of the cutout there is ample room for the theatre name.

Other exploitation helps include four cartoon strips drawn by Clare Victor Dwiggins, suitable for newspaper reproduction; cartoon slides, a Wesley Barry badge, a Wesley Barry lollypop, strip of Barry photos, a rubber tack novelty calculated to keep teachers of country towns guessing and kiddies laughing; a postal card containing scenes from the picture, a blotter, and a complete line of attractive paper. One of the paper features is a six-sheet, drawn by Dwiggins, an exact replica of a Sunday comic sheet.

"Greatest Question" in Big Demand

With many first runs to its credit, "The Greatest Question," the feature which Joe Brandt and George H. Davis are State righting, is in unusually big demand by exhibitors who have marvelled at the wonderful attraction of the picture. Exchanges distributing the feature locally are besieging Mr. Brandt's New York offices with requests for additional prints with which to fill play dates.

Live News from Everywhere

Buffalo

Homer Howard, formerly with Nu-Art, has succeeded Bill Fickeisen as a member of the Merit sales staff. Mr. Fickeisen expects to remain in Buffalo with another company.

* * *

Harry Buxbaum was in Buffalo to preside at a sales conference in the Paramount exchange Friday, January 6. Lester Wolfe, formerly with Super-Pictures in Buffalo and Syracuse, has returned to the Paramount fold as salesman. Allan S. Moritz, branch manager, announces that the local office broke all records for collections last week.

* * *

The Buffalo office of Wid Gunning, Inc., has been moved from the Select exchange in Franklin street to the Grand & Warner office at 338 Pearl street, where George A. Falkner is receiving exhibitors. "Hub" Taylor has returned from a trip downstate with a bunch of contracts. Business is fine, says Mr. Falkner.

* * *

The F. I. L. M. Club of Buffalo has changed its name to the Buffalo Film Board of Trade. A committee has been appointed to investigate free film service for non-theatrical institutions. Local exchanges have been supplying films to some churches, schools and other institutions free of charge, but recently complaints have been sent in by exhibitors that in a great many instances these places conflict with regular theatre accounts. It is probable that all free shows will be discontinued. W. A. V. Mack, manager of the Pathe office, and Clayton P. Sheehan, district manager for Fox, are the members of the committee.

Jim Cardina, proprietor of the Kensington Theatre in Buffalo, has reopened the Glen Theatre in Williamsville, N. Y.

* * *

William Powers has resigned as manager of the Majestic Theatre in Elmira and has returned to Albany, where he has purchased a theatre.

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The Rev. Mr. Pussey of Sherman, N. Y., has purchased the Opera House in that town from Harry Russell.

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The Crescent Theatre in Pittsford, N. Y., has not been opened this season. C. E. White, manager, declares that business has not warranted reopening.

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The Regent Theatre on Dufferin street in Bridgeburg, Ont., has been reopened by Belleville interests.

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Richard C. Fox, manager of the Select office in Buffalo, has been appointed a member of the publicity committee for the coming state convention in Albany.

* * *

Incorporation papers have been filed by the Batavia Theatre Corporation in the office of County Clerk MacDonald, Batavia. The company plans to erect a new house at 36 Main street. Directors named for the first year are Horace H. Chapin, Hikitas Dipson, John R. Osborne, William G. Pollard and Daniel W. Tomlinson.

* * *

The Shea Amusement Company, the Fox Film Company and the Buffalo *Evening News* co-operated in putting on a benefit performance Monday, January 9, when the entire receipts of "Over the Hill," shown at the Criterion Theatre on that day, were given to the fund to relieve the fifty neediest families of Buffalo. W. R. Sheehan, general manager of the Fox company, sent a check for $100 for a gallery seat.

* * *

D. M. Dusenbury, who is interested in the Nickum Gem Theatre in Olean, exhibited an Arabian Sheik's costume in one of the local store windows when the Gem showed "The Sheik," recently.

* * *

Film thefts continue in Buffalo. A copy of "Honeymoon Ranch," starring Eileen Ray, and a Bert Lubin production were stolen from an express wagon last week.

* * *

The Park Theatre in Bath, N. Y., will soon be closed to permit extensive remodeling. An additional seating capacity will be one of the improvements. Sam Carver, manager of the Empire, Buffalo, is said to be planning the organization of a company to build a theatre in this town.

* * *

D. H. Finke, manager of the Bellevue Theatre, Niagara Falls, N. Y., announces the addition of vocalists and special music numbers to the picture program.

* * *

A. C. Hayman, president of the Cataract Theatre Corporation of Niagara Falls, and Howard Carroll, manager of the Cataract, were visitors along Buffalo's Film Row last week. Mr. Hayman announces that the new Strand being built next to the Cataract will open late this Spring.

* * *

Mell R. Edwards, formerly connected with First National and Nu-Art, and who was injured several weeks ago in an auto accident, is now up and around again and seeking a new connection in Buffalo.

SCENE FROM "ONE STORMY KNIGHT," EDUCATIONAL-CHRISTIE COMEDY, FEATURING DOROTHY DEVORE.

Miss Minter Forsakes Ingenue Roles for Emotional Parts

WORD comes from Hollywood that Mary Miles Minter's role in "The Heart Specialist," her current Realart picture for Famous Players-Lasky release, is decidedly removed from the ingenue, "sweet sixteen" type in which she has been seen in the past.

The story is by Mary Morrison and it was scenarized by Harvey Thew, author of "Midnight," in which Constance Binney has been starred, and scenarist of Bryant Washburn's picture, "The Road to London," and such Paramount subjects as "The Plow Girl," "The Shuttle" and "Seventeen."

Allen Forrest, who appeared opposite Miss Minter in a long series of successful pictures before the latter's present contract affiliation, is again her leading man. The picture is being directed by Frank Urson and Elmer Harris is supervising.

Kansas City

H. G. Gill has been appointed manager of the publicity department recently installed in the Kansas City exchange of Associated First National, according to an announcement made by E. C. Rhoden, branch manager. It has also been announced by Mr. Rhoden that L. J. McCarthy, formerly with Associated First National in the Iowa-Nebraska territory, has joined the local office and will cover all key-towns.

* * *

W. E. Truog, manager of the local Goldwyn offices, gave a party recently to his entire office force at his home. From all reports, every one had a wonderful time. Mr. Truog was presented with a mahogany humidor by the office force.

* * *

Joseph di Lorenzo, general Eastern representative of the Pacific Film Co., stopped in Kansas City on his return trip to New York from Los Angeles, with two of the latest Pacific productions.

* * *

Charles Gregory, representative for Goldwyn, leads the sales force for the year 1921.

* * *

Harry Graham, manager of the Kansas City branch of Pathe, and who has been seriously ill for the past two weeks, is greatly improved.

* * *

Bert Lubin, producer of Allene Ray western features, spent a few days in Kansas City last week in the interest of the new series of the star's productions.

* * *

C. L. Shinn has sold his Trio Theatre at Hale, Mo., to Fay Barr.

* * *

J. A. Bower has sold the Liberty Theatre at Cherryvale, Kan., to E. Dewhirst, formerly of Beverly, Mo

Chicago

The Balaban & Katz Enterprise is not only telling fellow exhibitors that business is better, but they are frankly "telling the world." They used two columns of space the length of a page in a morning paper to announce in heavy type in the center that "294,638 people visited Balaban & Katz Wonder Theatres last week." A heavy arrow points to the words from both the top and bottom of the space, and in modest type at the bottom of the space are listed the names of the theatres, Chicago, Tivoli, Riviera, and Central Park.

* * *

Three of the larger theatrical enterprises in Chicago have wigwagged the World office that their predictions concerning better business for 1922 have come true.

"It may be the reaction after the hold-off in theatre-going during the holidays," opines the Jones, Linick & Schaefer enterprise, "but we are glad to say our business is much better."

"It may be that George Beban, who is breaking records at our Tivoli Theatre, is bringing our average away up, but we have also noted an increased patronage in each of our theatres," is the message from Balaban & Katz.

"It may be that business has already hit the up-grade to normalcy," says Nathan Ascher of Ascher Bros.

"But whatever may be the reason," choruses the enterprises, "we welcome this increased patronage."

* * *

A. H. George, owner of the Capitol Theatre at Manitowoc, which is leased by Ascher Bros., was a Chicago visitor last week. He was accompanied by A. J. Wyseman, his attorney.

* * *

The Gumbiner Theatre Enterprises are receiving excellent reports from their new theatre, the Garrick, which opened in Los Angeles Christmas Day.

* * *

W. G. Sturdivant returned last week as manager of the Hoyburn Theatre, Evanston. He was formerly manager of this popular playhouse for three years, resigning to take a position at Marshall Field's, which he held for four years.

* * *

Ascher's Theatrical Magazine, which is distributed to the patrons of the Ascher houses, made its appearance last week in green ink in honor of the holidays. This publication is one of the most pretentious of those distributed by theatrical enterprises, consisting of sixteen pages of good, live stories concerning plays which are booked for the Ascher circuit. It is edited by Roy Swan.

* * *

"Saturday Night," the Cecil B. De Mille feature, will begin its first loop showing in Chicago January 22, when it will begin a showing of indefinite length at the Randolph Theatre.

Paramount Arranges for Its Film Distribution in Mexico

ANNOUNCEMENT is made by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, of the signing of a contract for the exhibition and distribution of 104 Paramount Pictures through the Circuito Olimpia, S. A., of Mexico City, one of the foremost exhibiting and distributing organizations in the republic of Mexico. The beautiful Teatro Olimpia, a recently completed million-dollar motion picture palace in Mexico City, will become the first-run house for Paramount Pictures, and the ten exchanges operated by Circuito Olimpia will be used to obtain the widest possible distribution for Paramount Pictures throughout the republic.

R. P. Jennings, an American, who has become one of the foremost business men of Mexico, is the president and owner of Circuito Olimpia. In addition to his other interests, Mr. Jennings has succeeded in building up one of the largest and one of the most efficient motion picture organizations in Mexico.

The Teatro Olimpia was opened several weeks ago with an elaborate introductory program. Plans are being completed for another gala program, which probably will take place sometime next month. It is expected that George Loane Tucker's "The Miracle Man" will be selected as the opening attraction under this new contract.

It is announced that the contract signed with Circuito Olimpia will not interfere with Famous Players-Lasky, S. A., the Paramount office recently opened in Mexico City. Both organizations will work in harmony for the welfare of Paramount's interests in Mexico.

Val Jacob, of the Milwaukee Paramount exchange, has been transferred to the sales force of the Paramount in Chicago.

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Tom Gallery was visiting in Chicago last week with his father, Captain Michael J. Gallery, and members of the Vitagraph exchange. He was accompanied by his wife, ZaSu Pitts.

Canada

The difference between the Board of Moving Picture Censors for Ontario and that for the Province of Quebec is 500 feet. This is judged by a comparison of prints of "Queen of Sheba" after they had been respectively reviewed by the Ontario and Quebec boards. That which was passed by the Ontario board at Toronto was found to be 500 feet longer than that which had been censored at Montreal. The fact that the Quebec print was cut down more than the Ontario film caused some surprise because of the otherwise tolerant attitude of officialdom in the Quebec Province.

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The Capitol Theatre, Montreal, was the scene of a happy celebration on January 3 when 80 members of the staff gathered for a banquet immediately after the close of the last performance, the chairman being H. M. Thomas, director of theatres for the Famous Players Canadian Corporation. Each person took the role of some other member of the staff, so that musicians were giving dancing features and singing grand opera selections, and vocalists and ballet dancers were attempting to play orchestral instruments.

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Oral Cloakey, who has been appointed manager of the Capitol Theatre, Winnipeg, has been an exhibitor for ten years and is considered one of the leading theatre managers in Canada. He is prominent in fraternal circles, being an active Rotarian, Shriner, Elk and Pal, as well as a member of the Manitoba Moving Picture Exhibitors' Association. He is president of the Pals' Club, Winnipeg, which is made up of musicians and theatrical folk.

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Calgary, Alberta, derived $3,137.50 in municipal licenses from the dozen local theatres during 1921. The revenue from this source during 1920 was $2,550.

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Theatregoers of Hamilton, Ontario, paid $137,151.86 in amusement tax to the Provincial Government during the year. Because of the size of this sum, an agitation has been started by the city to have half of the revenue collected locally through this tax revert to the municipality for civic use. Hamilton has 109,000 people.

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The 1920 records of the Civic Architect's Department at Toronto, Ontario, show that only one permit was issued by the department during the year for the construction of a theatre. The valuation of this theatre structure was $125,000.

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In applying for 1922 civic licenses, all theatres in Vancouver, B. C., having a seating capacity of 500 or more, were notified that they must hold fire drills for employes twice each month during the year, these tests to be conducted under the supervision of members of the Vancouver Fire Department.

St. Louis

"The Missouri Theatre is not for sale to Marcus Loew or anyone else; the Delmonte has been closed permanently." William Goldman, manager of the Famous Players Missouri Corporation, has thus spiked the gossip freely circulated in St. Louis film circles that Marcus Loew might take over the Missouri and Delmonte Theatres, owned by the Famous Players Missouri Corporation.

* * *

The Henry Hiemanz Realty Company has announced the sale of a plot of ground at the northwest corner of Gravois and Alma avenues to Harry and Eugene A. Freund as a site for a theatre and store buildings. The Freund's own the Cinderella and Woodland Theatres and are also interested in the New Capitol, Sixth and Chestnut streets. Several days ago they acquired a row of flats in the 5900 block on Easton avenue, owned by Sol and Nat Koplar. They announced they would convert them into stores and erect an airdome on the rear of the lot.

* * *

Manager Thomsen, of Paramount, has two more gumshoers on the trail of contracts. C. F. Wilkes, formerly with Goldwyn in New Orleans, has hit the tall grass of Southern Illinois, while M. A. Tanner, old Realart salesman at Kansas City, is making Northern Missouri and adjacent territory in Illinois. The Paramount sales staff is now complete.

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Jimmy Underwood, Enterprise manager, is back from a visit to Terre Haute, Evansville and Vincennes, Ind. Evansville business is good, Terre Haute improving rapidly and Vincennes conditions are most satisfactory, Jimmy reports.

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Earl Howerton, of the Gem Theatre, Madison, Mo., was seen at the Enterprise office. He said conditions in his home town are satisfactory.

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J. B. Strehlinc, of Gillespie, Ill., has purchased the Malone Theatre, Sikeston, Mo., from M. B. Malone.

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Bob Clarke, of the Opera House, Effingham, Ill., was among the callers of the week.

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William Karstette, of the Columbia, Columbia, Mo., and Fred Taylor, of Carbondale, were others who came to town.

Nears Completion

Constance Talmadge will within a week complete the filming of her starring vehicle, "The Divorcee," an original story by Edgar Selwyn, under the direction of Sidney Franklin at the United Studios. Supporting her are Harrison Ford and Kenneth Harlan.

Pittsburgh

The recent opening of the Capitol Theatre at Charleston, W. Va., brought to this town two men of prominence in the amusement world —Harris P. Wolfberg, managing director of the circuit of theatres in West Virginia and Kentucky to which the new playhouse belongs, and John E. Firnkoess, resident manager. Mr. Firnkoess has managed Louisville's (Ky.) million-dollar theatres, the Rialto and Majestic, both of which are owned by the same interests. At one time he was connected with the distributing end of Famous Players-Lasky.

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With the acquisition of the property at 1020-22-24 Forbes street, Pittsburgh, and the completion of plans for a new four-story film building on that location, officials of the S. & S. Film and Supply Company are to begin work on the structure in the near future. The new building will cost $75,000. Manager Steinberg says that upon its completion, his company will probably occupy the first two floors and basement. The upper floors will be fitted out for film exchanges.

* * *

Manager Harry E. Reiff, of the Pittsburgh Hodkinson branch, was the originator of an idea whereby W. F. Seymour, district supervisor, was presented with a handsome traveling bag by the salesmen and managers of the Lake District. Imagine Mr. Reiff's surprise to receive a like gift at Christmas time from the members of the Pittsburgh force.

* * *

Fred J. Herrington, secretary of the M. P. T. O. of Western Pennsylvania, was the recipient of a handsome gold fountain pen and a fine amber pipe from members of the organization at Christmas time.

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The employes of the Pittsburgh Vitagraph branch also played Santa Claus to their boss, F. W. Redfield. "F. W." was presented with a beautiful desk set.

* * *

W. J. Whalen has again taken over the Whalen Theatre at Osceola Mills, Pa., which he disposed of several weeks ago.

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At 2 a. m. December 23, fire was discovered in the Arcade Theatre, Brownsville, Pa. Damage estimated at $20,000 was done. Elson Hummel, the owner, says the blaze was of incendiary origin.

* * *

William F. Mason, manager of the Million-Dollar Grand, resigned his position, effective with the end of the year, and is succeeded temporarily by Mr. Marcus, a former manager of the house. Mr. Mason will look after the films for the Harris Amusement Company, operating the William Penn, Wonderland, Sheridan Square, Harris in Pittsburgh, the Strand at Morgantown, W. Va., and all houses controlled by the Harris interests.

* * *

Tom Bello, of the Verdi and Strand theatres, Belle Vernon, had a hectic Christmas. Let us tell you about it, and then you can judge for yourself if he did not have some swell time. The Saturday before Christmas the Monongahela River started to rise and as the Strand is not very far from the river bank, the water kept creeping towards the theatre, and when it was time for the matinee to let out Tom and his assistants had to put planks from the lobby to a high place in the streets in order to get his patrons out of the house. They worked unil Monday evening removing the seats and piano. After they had everything moved to a place of safety, there were five feet of water on the floor of the theatre.

* * *

D. A. Friland has retired from the management of the Pastime Theatre at Herminie, Pa. C. H. Stahl has full charge of same. This house is owned by the Keystone Coal Co.

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Ben Costello, who was formerly associated with Tom Bello of the Verdi Theatre, Belle Vernon, Pa., has taken over the Library Theatre at Library, Pa. P. A. Paroline was former owner of this house. Costello says he intends remodeling and redecorating same.

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Mr. Miller, formerly of the Anchor Theatre, Diamond street, has purchased the Homewood Theatre in Homewood from Mr. Scherer, who has had this house for eight years. Mr. Miller has redecorated the house and is now open for business.

* * *

Mike Marks, formerly of McKeesport, expects to open his new theatre in New Castle, the Liberty, in the course of a few weeks. It will seat 1,200.

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C. C. McKibbin has resigned his position with the S. & S. exchange to manage Mike Marks's new theatre at New Castle.

* * *

Two new houses have opened in West Virginia. They are the Blue Parrott Theatre at Helen, owned by H. L. Mondorff, and a house as yet unnamed in Morgantown, erected by the Scott Run Amusement Company. The former has a capacity of 350, while the latter seats 250.

Detroit

The Minter-United Company, doing a State-right business, has purchased the stock and assets of the Strand Features, Inc., owned by Dave Mundstuk. By this transaction, it takes over the Michigan rights to the "Adventures of Tarzan" serial, "The Heart of the North" feature, "Things Men Do," "When Dawn Came," "Life's Greatest Problem," "The Right Way," the productions of the National Exchanges, Kineto Review, Second National Pictures, Jans' Pictures and Clark-Cornelius Productions.

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Bert Moeller, former manager of the Michigan Motion Picture Exhibitors' Association, and now connected with the New York office of the Motion Picture Theatre Owners of America, spent the holidays with relatives in Detroit.

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H. White, of the Beechwood Theatre, has gone to Lake Worth, Florida, to remain the balance of the winter.

* * *

James C. Ritter, former president of the Michigan Exhibitors' Association, has given his third theatre to Detroit. It is known as the Rivola and it is located at the corner of Cadillac and Forest streets. It seats 1,200, all on one floor. The color scheme is old rose and ivory, and the draperies and lighting fixtures are in harmony. It has retiring rooms for the women and smoking rooms for the men. The ventilation is via the Typhoon system. While Mr. Ritter is president, the managerial responsibilities are in the hands of D. Clinton Shook, formerly connected with the J. H. Kunsky Enterprises in Detroit.

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Thomas H. Ealand, former manager of the Miles Theatres in Detroit, has joined the United Artists' Corporation as assistant to Manager H. W. Traver at the Detroit branch.

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The Tuxedo Theatre, Hamilton boulevard and Tuxedo avenue, opened six weeks ago, has been leased to Bert W. Williams. Already he is general manager of the Palace and LaSalle Gardens Theatres, in addition to booking the New Harmony Theatre. He announces there will be no change in policy at the Tuxedo. J. M. Lesia, former lessee of the Tuxedo, will continue to operate the Amo and Vendome Theatres.

* * *

Karbal and Karbal will build immediately a theatre and store building at Baldwin and Harper avenues, so as to open May 1. It will seat 800 and be of brick and steel.

* * *

The Strand Theatre, Pontiac, has been closed indefinitely, owing to poor business. This is a new house, being opened only about six months. A. J. Kleist says he will not re-open the Strand until industrial conditions improve in Pontiac.

* * *

Five hundred dollars was stolen from the Rialto Theatre on New Year's Day by burglars, who used a sledge hammer to break open the safe.

* * *

The New Capitol Theatre, Detroit, the fifth largest theatre in the United States, opened Thursday, January 12. It is the largest of the Kunsky Enterprises. The house seats 4,250 and has an orchestra of forty-five pieces.

San Francisco

The Rainbow Theatre Company is receiving bids for the construction of a picture house at Eighteenth avenue and Geary street at an estimated cost of $150,000.

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C. A. Rascoe, who conducts a theatre at Twenty-fourth and Vicksburg streets, plans to erect a new theatre at this location to seat about 1,000.

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James Barlow of Stockton was a recent visitor and made extensive purchases of lobby frames for his enlarged house in that city.

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Messrs. Williams and Barrows, who conduct the Requa Theatre at Requa, on the north coast, were here early in the year. They seldom visit the film exchanges in person, owing to the distance and difficulties of transportation.

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A new theatre which has been equipped by G. A. Metcalfe of San Francisco is to be opened shortly at Mojave by E. E. Beattie.

* * *

J. L. Davis, proprietor of the Victory Theatre at Ukiah and an old-time exhibitor in this territory, passed away a short time ago.

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At the annual meeting of the San Francisco Film Exchange Board of Trade, held the last of the year, officers for the ensuing term were chosen as follows: President, W. W. Kofeldt, of the Pathe Exchange, Inc.; vice-president, T. C. Malcolm, of Select; secretary, W. A. Crank, manager of Wid Gunning, Inc. The board of governors consists of these officers, with Fred W. Voigt, Metro, manager, and W. Beale, manager of Robertson-Cole. Retiring President Carol A. Nathan, of Universal, was presented with a handsome walrus traveling bag.

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F. Damon, who recently purchased the picture interests of Walter Warren at Yerrington, Nev., was a recent visitor, as was also W. B. Martin, of San Luis Obispo.

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H. McDoland, of Vallejo, has taken over the Winters Theatre at Winters.

SCENE FROM "RECKLESS CHANCES." RELEASED BY PLAYGOERS PICTURES

Selling the Picture to the Public

THIS LOBBY HELPED TO BREAK A LOT OF RECORDS

It jazzed up the front of the Clemmer Theatre, Seattle, and Manager William Cutts says that it brought him one of the longest stand-out lines in the history of the house. That pleased Universal

Clemmer's Vivid Lobby Drew Longest Standout

William Cutts, manager of the Clemmer Theatre, Seattle, reports that Harry Carey in Universal's "The Fox" drew some of the longest queues in the history of the house and he ascribes it to an exceptionally jazzy lobby, a part of which is shown on this page.

The doors were covered with desert scene, another, to match, being shown on the other side. The box office was masked in with a rock structure on top of which was a machine gun nest, while above that a frieze of galloping horsemen ran straight across the top space. The box office guard rail was masked in with cactus, lettered up for the production, and the pillars were similarly built in, while large figures of galloping horsemen were shown on the sides.

And Cutts did not merely give the patron something to look at. He made them read. There was lettering on the door panels and on the sides and on the false work which served as a proscenium and anywhere else he could stick text.

It was not what you might call inviting, but there was one highly artistic attachment and that was the box office report.

The biggest seller was the machine gun. This was made of pipe with a small red electric bulb in the muzzle. A snare drum from an old air organ was placed back of the scenic barricade and run from a vacuum cleaner, giving a striking reproduction of the sound of a gun in action, and the homesick soldiers stuck around because it sounded so much like over there. It made a strong appeal to the men, but did not go so well with the women, and Cutts noticed this, so he splashed heart interest appeals on the scenery and that brought in the skirts, too. It was a great week.

Get a P. T. A.

Football Score Cards Worked Big Down South

J. C. Duncan, of the Strand Theatre, Asheville, N. C., is not ashamed to confess that he uses the good ideas he gets from the trade papers.

He noted in this department for November 28 the use of a football score card by the Blue Mouse Theatre, Minneapolis. He had 3,000 cards printed up for a local game to put over Vitagraph's "Where Men Are Men" and 2,500 of these were distributed at the grounds. Practically none of them were wasted.

Marine Ford Car Used for Cappy Ricks Run

Rumor says that Henry Ford is about to manufacture air lizzies, but the picture managers beat him to the nautical auto, the marine car having been extensively used for Cappy Ricks.

T. W. Young, Jr., of the Frances Theatre, Dyersburg, Tenn., went that one better. After the car had done its advance exploiting, he stepped the mast in the lobby of the theatre, guying the top so that it was well secured, and the winter winds did the rest, keeping the sail quivering sufficiently to attract attention.

Then he had a stroke of luck, for a small yacht docked at the city pier and Mr. Young borrowed the cabin furnishings for the lobby and used the pilot wheel as a backing for a cutout for Tom Meighan.

It ran the receipts up nearly a hundred dollars, which is a lot of money for the Frances.

Finds a New Use for Cutouts from Poster

C. W. Stroh, of the Arc Theatre, Crawfordsville, Ind., has worked out a new way to use cutouts. He took the abduction from "The Sheik," cut it out and mounted it and placed it above the arch where it faced the patron coming down the street. The reverse side was probably painted up with a sign. It should have been.

That is the only trouble with a cutout such as this. You must select one side of the house where it is to show; picking out that from which the greater number of possible patrons approach. The alternative is to have the other side painted to match, and it takes a better than average artist to get a result in this fashion, for he must match the work of the skilled poster artists.

It makes a splendid flash and should be particularly useful for houses a short distance in a side street from the main thoroughfare, for then it will face the passing throng and arouse their curiosity.

Mr. Stroh makes a real contribution to exploitation with this idea.

SOMETHING NEW IN THE HANDLING OF CUTOUTS

The Arc Theatre, Crawfordsville, Ind., has found a new use for the cutout. It lifted a picture of the abduction from the Paramount poster for "The Sheik" and put it above the arch

Selling the Picture to the Public

Odd Decoration Used for Richardson Play

When "A Man's Home," the Selznick production of the Anna Steese Richardson-Edmund Breese play, was being shown at the Capitol Theatre, New York, an odd effect was used for the sides of the lobby. Apparently massive oaken doors, with heavy ornamental hinges and locks were placed either side of the entrance and lettered "'A Man's Home' is his castle and he has a right to defend it." It looks a bit unfinished without a doorway, but the effect is good and capable of elaboration.

THE CAPITOL DOORWAYS

In the lobby there was an unusual display of paintings for the story, but these were seen after you had purchased your tickets and the doors were the big selling points.

It is well to remember that if you cannot obtain fancy hardware you can model putty or papier mache and paint it a dead black, getting practically the same effect. The Capitol display was made at the Selznick studios and the lettering is cut from thin veneer and tacked on after being painted.

Book Passes Worked

Giving a pass with each copy of The Sheik sold by a local book store was one of the stunts I. C. Holloway used to get in a 35 percent increase at Anderson, S. C. It took only twelve passes, but they paid for the elaborate window and gave an excuse for an extra set of three slides announcing the hook-up. Other slides employed the press book stuff on the admissions to this Paramount in New York and the Dempsey-Carpenter fight. If you want to use slides for the book hook-up, the copy reads:

(1) Get The Shiek
(2) At Blank's Bookstore
(3) And they will give you a pass to see the picture here next week.

It will be better, if you expect a large sale, to persuade the dealer to split the cost of the passes, but one pass will almost always bring in one or more paid admissions, so you can count on getting half price, anyhow.

HERE IS A NEW FORM OF THE CHRISTMAS TICKET IDEA

L. R. Barhydt, of Black's Quincy (Mass.), theatre, printed his on Christmas cards with punch holes instead of coupons. The printer made a neat job with shaded gothic, and it looks like a lot more than it cost in a Christmas envelope

Impassioned Prose

Phil Gleichman got out some wonderful reading teasers for "The Sheik" at the Broadway Strand, Detroit. He ran a two week campaign and used up a number of two and three dollar words. We can't give all of the text, but run your eyes over these, for example:

How shall she escape with her honor?

The whip hand is held by the Sheik.

You will see love-making by Rudolph Valentino in "The Sheik

Which is the full torrent of oriental tradition.

Lovely Agnes Ayres struggles with The Sheik

Fighting for her honor. She falls—in love.

A protoplay of tempestuous love between a madcap English beauty and a bronzed Arab Chief, stripped of the superfluous, shorn of the unnecessary, boiled down to a pyramid of sensational sensations. A banquet for the eyes, a feast for the emotions. You'll leave thrill-shocked, quivering, but satisfied.

If that last doesn't get them, move to some other town.

Contrast that with Grauman's famous line "His love is as warm as the desert sands. DON'T SHOOT. We like this much better—for its kind.

Devises a Novel Style for Christmas Tickets

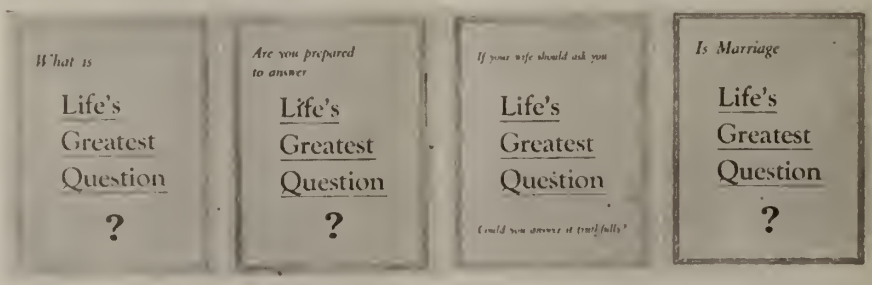
L. R. Barhydt, of the Quincy (Mass.) Theatre, sends in a sample of his Christmas tickets, and reports that they enjoyed a very large sale. He used a stock Christmas card, a poinsetta design in red and green, and got a very neat job with shaded letters and a light line gothic. It is sightly and important looking, and the countersignature gives it the last touch of formality. Blanks are left to be filled in by the purchaser.

It is too late to cash in on the Christmas trade this year, but gifts are made the year around. Get some fancy stock and make up a lot. You will sell them, if you push them.

It would be better to add the cost of the war tax coupon and stamp them war tax paid.

In any event this offers an attractive form for the gift ticket and one that will help business.

Most of the large theatres now use ticket books and find them invaluable. They make money for the house. The books will make even more money for the small-town house and the city neighborhood theatre.



FOUR OF A SET OF SIX C. B. C. TEASER POSTCARDS

They have taken hold in the trade, and are now being recommended to exhibitors to try on their patrons to sell the attraction, being spaced two days apart and followed by a blow-off card telling where the attraction may be seen

Selling the Picture to the Public

THEY ARE LYNCHING WOMEN IN NEWARK THEATRES
This front of the Lyceum Theatre, Newark, looks like a triple execution. It probably got the crowd, for the Universal "No Woman Knows" ran for a full week—the first in the history of the house—but it is pretty crude

Fanny Herself Hangs High Over in Newark

Even crude exploitation will work in a pinch, and we think the exploitation the Lyceum Theatre, Newark, did for "No Woman Knows" is elemental in its crudity, but it helped to keep the Universal picture on the screen for seven days instead of the usual split week.

The screen banner is a good idea and well carried out, but the cutouts of the three-sheets strung to the arch are almost ghastly in their suggestion of a triple lynching.

Evidently the house requires a lot of pictorial stuff, for they move their display frames out onto the sidewalk, but the cutout idea could have been done in a manner less suggstive of violence and sudden death. Even hanging them so that the base apparently rested upon the bottom of the arch would have helped and would have given a better balanced line, as well.

Ran Harold Lloyd 44 Days in Los Angeles

What seems to be the record run for a comedy is reported by Dr. B. B. Brockwedel, of the Symphony Theatre, Los Angeles. He ran Harold Lloyd in "Never Weaken" for 44 days at his 645 seat house, playing to approximately 120,000 persons. In all that time there were never fewer than 100 24-sheets on the billboards and double that number was used at the start, 2,500 inches of newspaper space was employed, counting readers, and the campaign cost around $17,500.

The comedy was the longest subject on the bill, during that time, for short fillers were used instead of a single feature, so that the pull was directly up to Lloyd, yet of the 120,000 patrons but seven complained that they did not care for the attraction.

The only lobby attractor was the name in the electrics and a large photograph on the marquise. The run was put over almost entirely on the newspaper work and billboard showings, and no ballyhoo was used.

Don't say exploitation does not pay until you have tried it. If it doesn't then you don't do enough.

Add Another

Add "Molly O" chocolate bars to the already long list of hook-ups for the Sennett production.

Each bar will contain a miniature still from the production. There are eighty different scenes, and if you can collect the entire set, the Shotwell Company will exchange it for a leatherette album with the miniatures nicely mounted. An initial order for one million cards has been placed with the expectation of marketing ten million bars in the next six months.

Held Out on a Hook-up to Make Them Anxious

Louis Schine, of the Hippodrome, Gloversville, N. Y., looks further than his nose. He decided recently to run a hook-up on "Experience" so he started out to interview the merchants. He found he could get about what he wanted, but he refused to take them all in, running only one page for the Paramount attraction.

The result is that everyone wants to come in on Schine's next hook-up, and some of them who did not want to come in on this display will be in on the next because they found out that this time the idea was oversold.

The best way to make a man want a thing is to tell him he can't have it. A page was plenty enough for "Experience" and Schine has a double all sewed up for some time when he needs it.

Collected Mothers

When he played Ince's "Mother o' Mine," C. B. Davis, of the Norwood, (Ohio), Theatre, made a drive on "Honor thy mother parties," suggesting to the children that they bring their parents to the Ince production.

All mothers over seventy were admitted free, the opening night, and as a special inducement free admissions were offered the family showing the largest number of mothers.

The first night of the showing eight mothers over seventy took advantage of the offer and the party prize went to five mothers, a mother, her daughter-in-law and the latter's three married daughters.

It not only made good business, but it was good publicity and that made more business.

Another good angle was persuading the Sunday School teachers to lecture their classes on the love and respect due mothers on the day before the picture opened.

THIS RAN HAROLD LLOYD FOR SEVEN WEEKS IN LOS ANGELES
Dr. H. B. Brockwedel, of the Symphony Theatre, ran "Never Weaken" for forty-four days to about 120,000 admissions, spending $17,000 to get that business and using about 2,500 inches of newspaper space. Some records for a comedy!

Selling the Picture to the Public

Simple Window Hook-up Given a Press Notice

Nampa, Idaho, is not used to window display, and when A. H. Drake and C. R. Potter, who jointly run the Liberty and Strand Theatres, devised a window hook-up for "The Affairs of Anatol," the local paper gave it a write-up as a novelty and increased the value of the window just that much more, for it was not only a press notice for the house, but it gave an added value to the window itself.

The window has just a conversion of the star identification contest. Framed pictures of eleven Paramount stars were shown; not all of them appearing in Anatol and a pair of seats were given to the first five persons to make correct identifications.

It was very simple, but it had everyone guessing, and it put the title of the picture over to a standout.

THIS WINDOW DISPLAY WON A PRESS NOTICE

Window displays were a novelty in Nampa, Idaho, and the offer to give pairs of seats to the first five to guess the identity of the Paramount stars shown was such a novelty that the editor wrote it up as news, helping to put over "The Affairs of Anatol"

Hodkinson Telescope Has Face of the World

A giant telescope, apparently passing through the wall of the lobby and presumably through to the roof was the big lobby stunt for Clune's Broadway Theatre, Los Angeles on "The Face of the World." The telescope was in reality thrust through a painting of the heavens some distance in front of the back wall, and it was brought down so that one might peep through the eye-piece. All through the day hundreds waited their turn to gratify betir curiosity, and all they saw was a slowly revolving globe with the inquiry "If you had the chance, would you change The Face of the World?

This merely sold the title, but it gained interest and there was plenty of selling talk on the art cards which lined the lobby. The telescope stopped the passer by and got his interest in the announcements.

Encored

The Palace Theatre, Wichita, is the latest to report good results with the unemployed girl stunt for "Ladies Must Live."

Stanley Chambers persuaded the Eagle to hire ten girls who sold papers on the street "Because Ladies Must Live." Other banners hooked to the paper and the theatre, and the girls did a rushing business.

The fact that several girls wore fur coats did not seem to hurt the stunt in the least. Perhaps the Wichita mind is not analytical.

LET TELESCOPE SCAN THE FACE OF THE WORLD

Clune's Broadway Theatre, Los Angeles, made a clever adaptation of the telescope idea for the Hodkinson-released Irvin Willat production. The interior showed a slowly revolving globe with the query: "If you had a chance would you change the Face of the World?"

Staged a Parade of Motorcycle Warriors

Most managers have tried to have a couple of armored men on motorcycles for the Fox production of "A Connecticut Yankee," but Doc Horator, of the Alhambra Theatre, Toledo, staged a parade of the anachronistic knights and ran them all over town to help out the Christmas business.

Then he took them down and photographed them in front of a couple of water tanks as emblematic of the prohibition Christmas cheer. That seems to us to be the refinement of cruelty. It's bad enough to back up against the water tanks the other 364 days of the year.

Outside of this it was good advertising for the Mark Twain comedy, and it brought the vacationing kiddies in, which was the angle Doc was eyeing.

Three Piece Mail Campaign

Because a newspaper campaign was not deemed expedient in Norfolk on "Over the Hill," the Auditorium resorted to a three-piece mail campaign to a list of 2,000 names, and found it cheaper than the advertising rates worked out.

The first shot was a postcard merely announcing the coming of the picture, the second, three days later, was another card with a cut and some additional details, and one day later the campaign closed with the mailing of circus heralds, timed to reach the recipient the day before the opening. It seemed to replace newspaper advertising very successfully.

It Worked

D. A. Coulter, of the Ohio Theatre, Indianapolis, used street car banners to announce the day after the opening that "The Sheik" would be continued for a second week in response to popular demand.

No one stopped to wonder how he arranged with the car company and got his banners so quickly, and the gag had the usual effect of making the crowd more eager to see a success, and the standpoint continued into the second week.

Selling the Picture to the Public

THE OLD OAKEN BUCKET HERE HANGS IN THE WELL

The lobby from the Strand, Knoxville, is the same material used for another picture, but repainted to suggest an old home, with the well curb suggested by the title of this Wid Gunning production. It was devised by Alex Lukowski, and cost only $18

Repainted Old Flats for Old Oaken Bucket

Alex Lukowski, of the Strand Theatre, Knoxville, Tenn., repainted his "Old Nest" setting for Wid Gunning's "The Old Oaken Bucket." The idea for this was self-suggestive, for an old-fashioned well curb seemed to be the most appropriate stunt for the title. The house was made over into a brick structure and the paling fence was used to enclose the yard instead of define the approaches. A stone well curb was built, with a bucket and pole and stone counterbalance. The appeal lay in the atmosphere of the old home. Not counting the cost of material, which was all on hand, the painting and labor represented only $18.

The trees were all real stuff and the floor of the yard, inside the fence was covered with autumn leaves. The permanent three sheet board, which is used for the coming attraction, interfered with the display, but it is probable that regular patrons discounted this intrusion.

Took Sheik Tent Idea Inside of His Lobby

Because his front did not lend itself to the Lindlar tent scheme, and because he realized the value of the idea, W. Griffith Mitchell, of the Majestic Gardens, Kalamazoo, took the idea indoors and fitted up his long and narrow lobby with the colors.

On the right hand side of the cut, the box office is entirely enclosed in a tent of brilliantly colored material, and this fabric is carried down to the entrance and across the end of the passage, the arches being cut off at the top with other striped material. Palms were placed about to add to the effect.

It did not have the display value of an exterior trim, but it did pull people through the glass doors to see what it was all about, and most of them kept on going until the usher found them a seat.

Reviving Devil Stunt

All of the stunts used for "The Devil" are being dug out for "The Devil Within," a Fox production with Dustin Farnum.

James Rourke, of the Empire Theatre, Bridgeport, used a handout which could be folded so that only the line, "Go to see 'The Devil'" was visible and the "see" was so small as not to count.

All Dangerous Curves Swung to the Theatre

Putting into practice press book stunts, plus, gave Roy S. Smart, of the Noble Theatre, Anniston, Ala., about three times his average business and puts him in the lead for exploitation of this picture on the Southern Enterprises circuit.

Most of his work centered on the road map idea from the press book, and he used two in the lobby a week before the showing, one of them being pointed up with colored lights at the curves. Saturday night before the Monday opening, he took the whole of Main street for his map, using the traffic signals at all street intersections. And from a point well down the street to the theatre he used the danger points—with some of his own additions—on fifteen foot banners placed above store fronts. As you came toward the theatre you traversed all of the high points.

Hooked Each Store

These danger points in the map are the wedding, the first baby, loneliness and similar happenings. Each store was hooked to the point it announced, one telling that it could outfit the brides for the wedding, another advertising things for the first baby, an auto agency suggested its make of car as an antidote for loneliness and a hosiery store had an original line reading: "They may not be dangerous, but our stocks have the curves all right."

Boyish Bridal Pair

Another Saturday stunt was dressing up the front of a store under repair with scenery and stills along with the road map and on Monday the bridal car was used, with two boys as the married couple. At each corner they would alight and inspect the curve before turning the corner. As they reentered the car a hidden bugler would sound "Here Comes the Bride." It took the staffs of two theatres to put over the special stunts, working until half past one Sunday morning, but they put the production over to the limit of exploitation.

HOW "THE SHEIK" TENT WORKS INSIDE THE LOBBY

W. Griffith Mitchell, of the Majestic Gardens, Detroit, could not swing the tent from on "The Sheik," but he worked the idea inside the lobby, and people came in to see. Generally they stayed in, which was what Mr. Mitchell hoped for

Selling the Picture to the Public

Neat, Open Display Makes Larger Sales

Most window displays are too full. They show so much that the eye becomes confused, and gathers nothing, even where the display is all of the same article.

This window on "The Shiek" from Omaha, playing at the Strand Theatre, is a capital model to follow. Only twenty-five copies of the Hull book are shown, but they give a better effect of mass than would have been had from a hundred or more copies. In between the volumes are stills from the Paramount production and fancy ash receivers and candlesticks, the latter on stands ornamented with Oriental scarves. Mats, apparently of striped matting, break the floor surface and add to the color of the display.

Now and then a display will get over through the very immensity of its size, but in ninety-nine cases out of every hundred an artistic display will draw more attention and give more effect, and this was proven not only by the sales of the books, but of the ash trays. They were put in merely to give attraction to the window, but they sold, too.

The general effect is that the eye roams over the window, searching for the stills. At every shift in the glance the book form is encountered, which not only emphasizes the book value of the play but urges the sale of the volumes.

THIS IS A NICE MODEL FOR A BOOK WINDOW DISPLAY

It was used on "The Sheik" during its two-weeks' stay at the Strand Theatre, Omaha, and it commends itself to those who are looking for something which will be pleasant to the eye and therefore sell better than a stuffed window

Squandered 33 Dollars Exploiting The Sheik

After looking things over, William C. Johnson, manager of the Rialto Theatre, Columbis, Ga., decided that he could not sell "The Sheik" to the best advantage through the newspapers. He argued that he would do better with exploitation, so he cut his advertising spaces and just shoveled in the exploitation. He not only broke all attendance records, but he had a record turnaway on the three days. He could not take care of his crowds.

The house is a part of the Southern Enterprises, and the managers are passing along a part of the tent lobby, pro rating the cost, but Johnson got reckless and blew himself to six dollars worth of red and yellow bunting to liven up the black and white of the traveling material. The colored stuff was stretched across from the box office, and a cutout was put in place on the stanchions of the box office guard rail.

He could not get hold of production stills, so he took the advertisement from the Saturday Evening Post and had it framed and hung beside the box office for an advance, calling attention to it by means of slides. He thinks that this helped more than stills, just this once. He did get some of the paintings later, and these he placed in store windows to supplement the first banner ever stretched across the business section. It took him an entire week to gain permission, but he put the banner up. An aviator did stunt flying and herald distributing in return for a slide advertisement in two theatres and he bannered the street cars.

Every dollar he spent in exploitation brought back a trifle more than $10 in additional receipts, not to count the moral effect of the turnaway and the fact that everyone liked the picture, and forgot their disappointment over an earlier picture which had flivered.

THIS LOBBY COST SIX DOLLARS, FOR MUCH MATERIAL WAS BORROWED

William C. Johnson, of the Rialto Theatre, Columbus, Ga., bought some red and yellow bunting to liven up the black and white stuff which was being passed from house to house, and he made a wonderful clean-up with exploitation stunts

Dresses for "Enchantment"

H. B. Clark, of the Rialto Theatre, Macon, Ga., put on a fashion show to give emphasis to the gorgeous costumes in the Marion Davies production of "Enchantment," and it helped to draw a banner crowd. The total cost was the writing of two cards which were displayed on either side of the proscenium telling that the dresses were from a certain store. This store supplied the gowns and the models, and felt that it was getting a good break.

This Barker's Voice Carried Three Blocks

Prominent in the stunts used for the opening of "The Queen of Sheba," in San Francisco, was the employment of a magnavox with a triple amplifier which was installed on the roof of a three story building in the business district.

All through the first week of the run the barker kept at work, his voice covering a distance of a square and a half each way, and few escaped learning of the presence of the Fox attraction by this means. Those who did were given opportunity to look at the lithographs.

A three elevens started off the run, with a drop to a two threes following, and eight windows were hooked to displays with the semi-nude queen the central figure in the paintings.

Selling the Picture to the Public

Special Block Paper for Cuban Musketeer

Charles E. Moyer sends in a one sheet made up by the Cuban representatives of United Artists for "The Three Musketers," and adds with pride that the drawings are taken from the plan book. It's a wonderful plan book and we don't blame Moyer for feeling proud at the way his ideas have been

LOS TRES MOSQUETEROS
POR DOUGLAS FAIRBANKS
DOCE rollos de constante interés, humorismo y romance.
Fiel transcripción histórica de la epoca de LUIS XIII
Firmeza,
Audacia,
Justicia.
Acometividad,
Lealtad,
Valor.
Talento Literario
Valor Educativo
DIEZ Y SEIS DUELOS HAY EN ESTA PELICULA
Una maravillosa producción que es un torrente de intensas emociones
El éxito más grande en los Teatros de los Estados Unidos y en el CAPITOLIO de la Habana
Tournee ARTISTAS UNIDOS.-Consulado 422
Habana, Cuba.
DOUGLAS FAIRBANKS. MARY PICKFORD. CHARLIE CHAPLIN. DAVID W. GRIFFITH

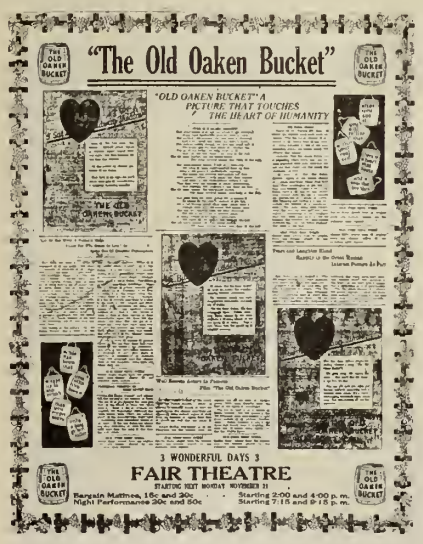
THE CUBAN POSTER

taken up by the exhibitors. He wrote the book to help the exhibitor, and that it has helped them is proven by the almost universal adoption of the plan book ideas as against original schemes. Moyer has sent over a couple of hundred advertisements in the last few weeks on the Musketeers and we have found as many more in our own samples. It's almost all press book stuff because the book gives the exhibitor precisely what he wants. Moyer has sent in so many adaptations of the plan book that we have had to buy a special waste basket for the samples we cannot find room for. But the big point is this: If Moyer can do it, and do it on every picture, why cannot other press agents give us similar work instead of a lot of fancy color printing and general bunk. It is nearly two years since we first called attention to the value of the Moyer plan of sending out ready made art material to be worked into house designs, in addition to the same stuff in mat and cut form for those who cannot handle original work. It has been nearly two years, and yet the average press book is as bad as ever. Anyhow here is another example of the versatility of the Moyer material but Moyer knows they make things in Cuba that are more acceptable up here than one-sheets.

—*P. T. A.*—

A Local Theatre Scrap Sold Both Attractions

Sometimes a scrap is a good thing for a theatre. Down in Amarillo, Texas, there has been a jam, and when the Fair Theatre booked in Wid Gunning's "The Old Oaken Bucket" the opposition went after Gunning's Lois Weber production of "The Blot" and the war was on. The Fair took a full page shown here, with a decidedly good treatment of three cuts. The mortises in the sheet music cut carry different copy and there is different wording in the two bucket reverse cuts. All of the text was lifted



A PRESS BOOK FULL PAGE

from the press book. The opposition came back with a double truck hook-up, and the Fair countered with a well curb in the lobby, and when that didn't seem to be enough, they put another curb on a truck and took it around town for everyone to see. The result was that both houses played to extra business and by jazzing up the patrons, they have established a taste for pictures that will run well beyond the immediate scrap. It was not a premeditated fight, but it works so well that it would pay two friendly managers to pretend to fight just to interest the patrons.

—*P. T. A.*—

Change in Proportion Gives Better Display

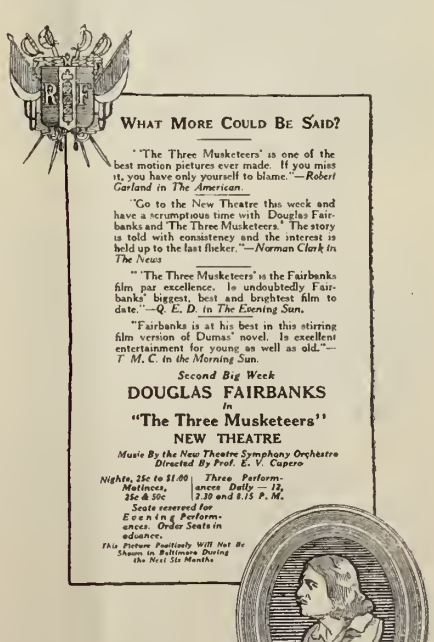
Most of the spaces for the Grauman theatres, Los Angeles, are five and six columns wide. Cutting down to four columns and dropping slightly lower down the page gives a better proportion to this space for the big house. The three vignettes at the left show the three women with whom the play is concerned and the panels give a hint of the contrast in the three types, arousing curiosity as to what it is all about. For once the paneled program is dropped, but this is one of the best selling advertisements we have received from the Los Angeles manager because it rouses active curiosity instead of merely announcing the title and stars. That black oval is irregular in outline merely because this is a pulled proof and not as clear as it should be. In the paper it was a perfect oval and it put the title over well because it was the one spot of color in the space and the eye instinctively turned to that first. The lettering is large enough to make the use of the black permissible.

—*P. T. A.*—

ANOTHER GRAUMAN SHOWING

Baltimore Obtains An Exceptionally Good Idea

As a rule the advertisement deeper than its width does not give as good a display as the reverse, but here is a display from the New Theatre, Baltimore, which seems to call for the long drop, and which could not have been done as well in the broad form. But it has more than its shape to commend it. It is one of the really distinctive ads. It is not an amusement advertisement, in the broad sense, and it stands out on the page like a white signpost on a cloudy night. It suggests elegance and


WHAT MORE COULD BE SAID?
"The Three Musketeers" is one of the best motion pictures ever made. If you miss it, you have only yourself to blame."—Robert Garland in The American.
"Go to the New Theatre this week and have a scrumptious time with Douglas Fairbanks and "The Three Musketeers." The story is told with consistency and the interest is held up to the last flicker."—Norman Clark in The News
"The Three Musketeers" is the Fairbanks film par excellence. Is undoubtedly Fairbanks' biggest, best and brightest film to date."—Q. E. D. in The Evening Sun.
"Fairbanks is at his best in this stirring film version of Dumas' novel. Is excellent entertainment for young as well as old."—T. M. C. in the Morning Sun.
Second Big Week
DOUGLAS FAIRBANKS
in
"The Three Musketeers"
NEW THEATRE
Music By the New Theatre Symphony Orchestra
Directed By Prof. E. V. Cupero
Nights, 25c to $1.00
Matinees, 25c & 50c
Three Performances Daily — 12, 3.30 and 8.15 P. M.
Seats reserved for Evening Performances. Order Seats in advance.
This Picture Positively Will Not Be Shown in Baltimore During the Next Six Months

A DISTINCTIVE DISPLAY

distinction by its very form and the coat of arms, and the medallion give it almost the merit of a decoration of honor. It is one advertisement in a thousand and whoever laid out this copy has achieved a triumph. It probably did more to bring the "carriage trade" than anything in the pictorial line that could possibly be used. About once every six months we get hold of something like this, but seldom does one come oftener. The designer has a good reason for wearing a larger hat for a couple of weeks. It is an advertising triumph.

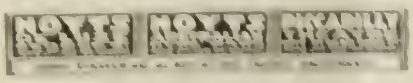
—*P. T. A.*—

Try now and then for some new layout. It will help you sell your tickets.

Selling the Picture to the Public

Australian Artist Draws with Too Heavy a Pencil

This is a full page from Sydney, Australia, Lovemore's Repository, showing a typical display of three horses which sometimes the vest one thinks and still gives a fairly heavy bill. It would be more effective were the lines



of the drawing less heavy. It makes the page too solid. A great deal depends upon the scale of reproduction or indexion. A drawing which looks all right in a certain size in two layers in the lines if a large indexion is made and too light if the drawing is greatly enlarged. The artist who does the work for these houses personally knows best, but in two too much ink on all the samples we have seen. There is too much detail, too much black and too much cross hatching. Newspaper work should be bold to outline and will carry too much detail. Have a shadow effect has been started at, but you haven't it full enough. Strongest cuttings and type would have contrasted much better. The artist may seem to have been to get a black background for the subject title but there is more than that to it good advertisements and the reader does not get all that is entitled to if across the full drawing before to see the play or something other than one.

—P. F. A.—

Better Calendars Win

The Rialto Theatre, Omaha, Neb., finds its built to better calendars and finds that window cards gets the most results. In practice the school children, the bosses and the police and it really good. Color is welcome anywhere, for which reason Mr. Ward gets showcase mentors and not the card that usually find that will ink all over the paper. The layout is very simple, a calendar on the left and the usual attractions on the right but the idea gets the future every stroke.

—P. F. A.—

Gets on the Signature

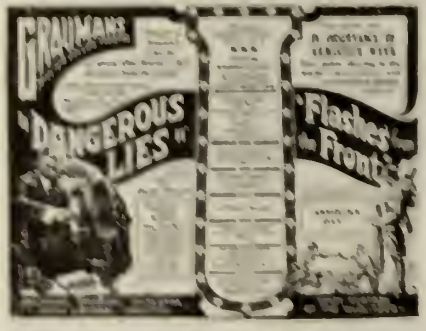
Arthur E. Weld was recently transferred from Cedar Rapids to the Strand Theatre, Waterloo. He wanted to get his name in the public mind, not through ego but as a matter of business. The Strand signature was to create with a cash below. He had the date inserted for his name in type and got it over very much. He knows that the personality

such events as a business proposition and when he does not overdo his name out the public is to wants them to know it which is a good idea in spite of what some people say.

—P. F. A.—

Split Grauman Space for Special Showing

Appreciation Week the Grauman Theatre, Los Angeles, split its space in the Sunday advertisement to play up "Flashes from the Front," a specific set of war scenes appropriate to the occasion. This rather crowded the film attraction but there was enough space in which to get it over, and the panel shows the full underline for the following week. Those three specks at the centre panel near the top are



GRAUMAN SPLIT SPACE

three flags from a patriotic border. They are so small that they look cheap. The panel gives the running order of the program in accordance with the regular practice of the house. This is a good plan, for it assembles the various factors in an orderly array that enables the reader to tell precisely what he is going to see. Curiosity does not always take as much space for this announcement, but the program is always included somewhere in the display. Grauman makes much of his special presentations and this form of announcement puts over the general idea of a big program in a way that is not possible where the reader has to pick up the items from various portions of a large display.

—P. F. A.—

Branford Artist Gets a Hash for a Display

We don't suppose we can expect much of a town where the exhibitors pass upon double features, but Newark certainly seems to enjoy showing things up in the Sunday issues. Generally the Branford does better than some of the others but this large space for Ray in "Two Minutes to Go" is an awful mixture. Probably it appeals in Newark, but out of that town it does not look so good, for the star

PICTURE THEATRE ADVERTISING

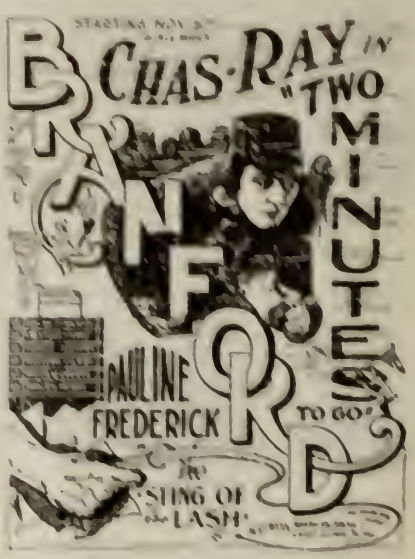
is a book every exhibitor needs. Packed with ad-stunts, tested advertising wrinkles, information on every phase of advertising for the picture house

$2 postpaid.

ORDER QUICK! YOU NEED IT!

Chalmers Publishing Co.
516 Fifth Avenue New York

and the stroke across the top and down one side while the house title runs diagonally through the space and Pauline Frederick in "The Sting of the Lash" dots in below. The Ray title is spoiled trying to suggest its swiftness



CAUSE DRAWING

which helps to mass things up. Probably Newark audiences respond to this sort of appeal since the packed drawing is so largely used, but we think that even in Newark a more tidy drawing would please as well, if not more. We have seen some capital displays from the Newark theatres, but we have also seen some remarkably poor ones and this applies to all houses. There must be something about the town that affects the artist. It may be laid down as a rule that the orderly drawing which presents the attraction in a clean fashion will always draw. Extreme styles such as this will perhaps get over, but they will not carry the same general appeal.

—P. F. A.—

Don't Blame Him

M. Rosenthal of the Walkerville (Ont.) Theatre, tosses over at a recent press book in which this suggestion is included in the idea for a prologue "At the same time the babe in the crib, which is also revealed by the spotlight holds out its arms to its mother." He wants to know how the author of the press book expects him to be able to get the baby to act at the proper moment. It reminds us of the time we were reading a story to "Pop" Lubin in which some chickens were to be used. He listened to the idea through and then quietly remarked: "Maybe that's funny, but who is going to tell the chickens how to act?" Some of those press books are terrible bunk, and we don't blame Rosenthal for losing his goat.

—P. F. A.—

Shea Daily Displays Offer Strong Points

Here are four daily displays from the Shea houses in Buffalo, which offer a similarity of idea for two houses. The wedge-shaped top is common to both offerings, while the bottoms differ because the orchestra has been the Hippodrome trade-mark for many years. Both are good examples of clean-cut lettering, and the Hippodrome shows two good cut figures for attractors. These are not really needed as the all lettered displays for Marion Davies are

Selling the Picture to the Public

almost as striking in spite of the absence of an illustration, for the black bands serve sufficiently as attractors. Mr. Franklin gets in

FOUR SHEA DAILY ADS

30 and 36 lines as much as some would gain from a double sixty, and he does it week after week. The Shea daily ads are never had, seldom poor and generally above the average, and the artist who uses larger spaces can study them with profit, for they are simply larger advertisements so well done that they stand reduction to a column width. The Shea weekly advertisements vary little. Mr. Franklin has found a style which has proved to be the best through long use, and he adheres to that style, but the daily spaces offer much that is new and are well worthy of study. Try that Criterion idea some time when you are looking for a frame for a two or three column announcement. You will find that it will work just as well.

—P. T. A.—

Still in Use

Nothing has been said about the monthly calendar card for a long time, but they still seem to be in use. The Apollo and Mueller theatres, Omaha, are using them to good advantage every month, employing a card 7x11 inches, with the dates in two columns and a punch hole so that it may be hung on the same nail used for last month's. We know of nothing better for a neighborhod house.

—P. T. A.—

Wendt's Panel Effect Shows a Capital Idea

Harold F. Wendt, of the Rivoli, Toledo, is hampered by the fact that he has to advertise a vaudeville show, and very often his film attraction is made to suffer. Eugene O'Brien is almost lost against the grey tone of the water and you have to look close to see the announcement, but the panel stands out nicely and where this can be used for the film attraction it will work to good advantage. Where black is used against grey, a deep white line should be used around the letters. There is no room here, but that merely proves that too much is attempted in the space. The chief point of the dispay is the effectiveness of the tropical scene with its solid blacks against the grey. That catches the attention and pulls it over to the space where the white announcement will sell. It does not do much for the film announcement. A water ripple in white broadening out toward the bottom would have given a better display to the film title and would have been more effective as a piece of drawing since the moon is never reflected as a

SPOILED BY VAUDEVILLE

whole. It will always show as a ripple effect, which gives a legitimate excuse for a white path of light against which the lettering can be done. But even at that, the place for the announcement is in the white panel.

—P. T. A.—

Chinese Full Page Smash Is Very Neatly Displayed

This full page house advertisement from the Isis Theatre, Shanghai, China, is one of the best pieces of advertising we have yet received from the Asiatic houses. It is purely a house advertisement, which does not even mention that it specializes in the Universal product, but it sells the idea of a good house and a good show as no other Chinese advertisement has attempted to do. It is an unusual advertisement from many angles, and it probably sold the

LUXURY
SOME one may have more beautiful clothes than you have, some one may possess a more expensive car than you possess, some one may own a more magnificent home than you own, but NO ONE in Shanghai CAN SEE BETTER PICTURES than you can if you go to see pictures at the
ISIS THEATRE
"The Best Moving Picture Theatre in Shanghai"
Best seats, best ventilation, best projection, best pictures and best music. Everything of the very best
Come to Isis Theatre whenever you want to see a show
Who be prevented from going to the best theatre and seeing the best show?
Location: Corner of Jukong Road and North Szechuen Road Extension. Tabout 100 yards off Range Road)
Time: Two performances nightly commencing 7.15 & 9.30
THE ISIS THEATRE

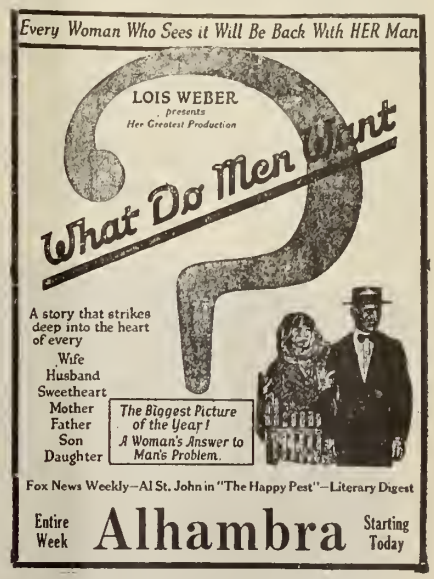
A SHANGHAI FULL PAGE

house idea to the limit. It is an example American houses might well follow, for few theatres give enough attention to selling ideas of the house as a thing apart from the current features, and yet the house idea, if played up, is a better tradition than "always a good show," for that is included in the general appeal. The press work is not very good, for a reglet has come up on the left hand side of the type and was not put down again, but otherwise it is a good example of typesetting, and a credit to the China Press.

—P. T. A.—

Cutting Down a Cut Saves a Space Bill

The Alhambra Theatre, Indianapolis, cut down the Wid Gunning cut for "What Do Men Want?" and got as much out of 200 lines across five as they could have gotten out of a full column drop using the cut as it was originally planned. Most of the theatres using the question mark went right down the column, but the Alhambra got as much out of the contracted space and achieved a much snappier



SHORTER AND SNAPPIER

advertisement. The house used just about enough talk to put the production over. More would have spoiled the argument. There is a temptation to overplay on this story because the theme affords so many good lines, but one strong punch is better than a series of slaps, and the Alhambra stood on the general appeal of the story to all men and women. This space could be stuffed with type and not sell half as well. A better scene cut might have been employed, but apart from this, the advertisement is unusually good.

—P. T. A.—

Worked It Twice

Because of the first matinee hook-up fell on a rainy day, John Schwalm, of the Rialto Theatre, Hamilton, Ohio, put over two pictures in connection with the local paper instead of one.

He had Charles Ray in "The Old Swimmin' Hole" and persuaded the circulation manager of the Journal that it was a picture every child should see. The circulation manager was perfectly in agreement with him, so they planned a free matinee, ostensibly given by the newspaper through the courtesy of the theatre.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

Orphans of the Storm

(*Lillian and Dorothy Gish—Griffith—13,400 Feet*)

M. P. W.—Tremendously effective production by Griffith of thriller based on old melodrama.

F. D.—Griffith presents the biggest spectacular melodrama of his career.

T. R.—A great work of art. It has the sweep of "The Birth of a Nation;" the remarkable tragic drive of "Broken Blossoms;" the terrific melodramatic appeal of "Way Down East," and a warning written in fire and spoken in thunder for all Americans to heed.

N.—The standard bearer of the celluloid drama who flashed his genius in "The Birth of a Nation," "Intolerance" and "Hearts of the World" has again demonstrated that he has no superior as a painter of rich and panoramic canvases.

Ten Nights in a Barroom

(*John Lowell—Arrow—8 Reels*)

M. P. W.—"Ten Nights in a Barroom" is a 24-karat box office attraction.

E. H.—It abounds in thrilling situations and homely little touches, and in photography, settings and acting, is a fine piece of work.

T. R.—"Ten Nights in a Barroom" is filled with incidents that bring the little old lump up into your throat, send the thrills tingling up and down your spine and hold you engrossed and tense to the very last foot of film.

F. D.—Mighty good picture made from famous old play. This ought to get you a lot of money—stick to the title.

Just Around the Corner

(*Featured Cast—Cosmopolitan-Paramount—6,173 Feet*)

M. P. W.—"Just Around the Corner" is human drama, a warm, sympathetic study of the home life of an East Side family.

T. R.—Brimful of pathos and sentimental interest.

F. D.—Mother love keynote of Fannie Hurst story directed by Frances Marion.

N.—Heart interest story—great human appeal.

E. H.—Another mother picture. Not as good as "Humoresque," but better than many that have been offered.

Hail the Woman

(*Featured Cast—Thomas H. Ince-First National—7,222 Feet*)

M. P. W.—"Hail the Woman" is built upon a theme that reaches in and grips the mind and the heart, and therefore the continuous attention of the average moving picture theatregoer.

F. D.—A picture that not only starts the New Year right for Ince, but also gives to the exhibitors a feature that promises to appease all the desires of hungry box offices everywhere.

T. R.—This is a picture of great emotional appeal.

N.—Powerful human document—exceptionally well acted.

E. H.—A great combination of talent in a great screen play.

Three Live Ghosts

(*Featured Cast—Paramount—5,784 Feet*)

M. P. W.—An expert blending of delicious humor, a certain amount of drama and a good deal of human appeal makes "Three Live Ghosts" an entertainment that cannot fail to meet with general approval.

F. D.—Lots of good, straight humor in this one.

N.—Anyone who attends motion pictures to be amused, regardless of their especial preference in the nature of an offering, will be bound to enjoy "Three Live Ghosts." It sets a precedent which promises improved pictures, if those which follow keep an even pace.

T. R. No question what this picture will do.

SCENES FROM "A DOLL'S HOUSE," STARRING NAZIMOVA. A UNITED ARTISTS' RELEASE

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you'd like a free supply of report cards.

Equity

CHARGE IT. Very good picture. All who saw it liked it very well. Advertising; newspapers, lobby. Patronage; very best. Attendance; good. J. Solomon, Bijou Theatre, Clarksburg, W. Va.

MID-CHANNEL. Fair picture, very elaborate settings and costumes for which all Clara Kimball Young's productions are noted. Advertising; I did a little extra advertising on this. Patronage; high class. Attendance; fair. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

First National

BITS OF LIFE. We liked this very much. Something a little new. Wonder why others have not tried this kind of thing. "Bits of Life" came near pleasing every living soul. Always dead ones who have never been pleased with anything. Ned Pedigo, Pollard Theatre, Guthrie, Okla.

COURAGE. Good as some of the bigger specials, only needed better known stars to make a big success; will please any audience. Advertising; billboards. Patronage; small town, all classes. Attendance; good. L. O. Davis, Perry Theatre, Hazard, Kentucky.

DINTY. A picture that knocks them down and makes the laughs that make the manager feel that he is doing the world some good. A lot of satisfaction in running a picture of this class. Getting the money ought not to be everything with the moving picture theatre manager. Advertising; good. Patronage; mixed. Attendance; good. E. J. Bregger, Gem Theatre, Crystal Falls, Michigan.

HABIT. Nothing exceptional about this production, although it is a very good program picture. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

HOME SPUN FOLKS. Very good New England story with the interest well sustained. The kind of picture the reformer cries for but does not come out to see. Advertising; regular. Patronage; high class. Attendance; poor. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

I AM GUILTY. This is an exceptionally good picture, in fact it's the best Louise Glaum production made this year. Advertising; posters and dodgers. Patronage; mixed. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

LYING LIPS. One of the best pictures ever shown here. It makes a fellow want to cuss though when nothing seems to get them out. Advertising; extra display in papers and billboards. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minn.

PLAYTHINGS OF DESTINY. An excellent picture in every respect. Hurricane wonderful. Book it by all means. Attendance very poor but not owing to the picture. Advertising; regular. Patronage; mixed. Attendance; poor. J. F. Schelz, Columbia Theatre, Columbia, North Carolina.

THE SKY PILOT. Great picture, pleased all. Advertising; newspaper and poster boards. Patronage; average. Attendance; fair. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

SPLENDID HAZARD. Splendid acting by Walthall; very deep, and will please most every well read person. Advertising; ones, 11x14, mail. Patronage; rural. Attendance; fair. C. R. McCown, Alhambra Theatre, Cornersville, Tenn.

Fox

DEVIL WITHIN. A very good picture indeed of the kind. Very good moral and well acted. Advertising; usual. Patronage; regular. Attendance; good. Geo. C. Poindexter, Broadway Theatre, Hopewell, Virginia.

THE IRON RIDER. Five reels starring Wm. Russell. Didn't please my patrons, although I consider it an average picture. Advertising; newspaper, handbills and photos. Patronage; neighborhood. Attendance; good. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

PRIMAL LAW. A very good picture. The child actor in this is the real star. Very peculiar fight scene at close. Good program feature. Advertising; posters. Patronage; rural. Attendance; fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

OVER THE HILL. Magnificent. Will please 100 per cent., weepy but wonderful. If they don't like this, they don't want pictures. Advertising; billboards, heralds, mailing list, heavy newspaper campaign. Attendance; opened poor. E. W. Collins, Empire Theatre, Jonesboro, Arkansas.

OVER THE HILL. A big special, one of the best pictures I ever ran. Don't be afraid of it, everyone who has seen it was crazy about it. Advertising; advertised like a circus. Patronage; all classes. Attendance; fair. Peebles, Queen Theatre, Denison, Texas.

RIDIN' ROMEO. First Fox I have run in about six months. Any exhibitor catering to a middle class should run Fox, they have the stuff with the pep. This Mix sure pleased them. Attendance; good. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

RIDING WITH DEATH. Westerns draw with the average patronage, and should not be overlooked. This one has punch without being raw. Advertising; usual. Patronage; just folks. Attendance; good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

Goldwyn

BUNTY PULLS THE STRINGS. The picture may be all right but I can't give them this stuff in a small town and get any business. Advertising; usual. Patronage; small town. Attendance; rotten. W. Ray Erne, Arcade Theatre, Charlotte, Michigan.

CABINET OF DR. CALIGARI. They'll run you out of town if you show this and charge admission. Awful stuff and nothing to the story. Lay of!!! Advertising; regular posters and photos. Patronage; family. Attendance; good. A. V. Reef, Star Theatre, Decorah, Iowa.

CUPID THE COW PUNCHER. Never had a poor picture with Will Rogers; he is very good in this one. Advertising; ones, threes, photos. Patronage; family. Attendance; fair. A. Wirtenberg, Woodlawn Theatre, Schenectady, New York.

DANGEROUS CURVE AHEAD. A very good comedy-drama. Pleased most of the audience. Advertising; sixes, threes, four ones, photos, slide, signs. Patronage; small town. Attendance; not so bad. M. Leszczynski, Pastime Theatre, Depew, New York.

GOING SOME. A good picture; everybody liked it. Rex Beach stories are always good. Advertising; newspaper, lobby. Patronage; high class. Attendance; good. G. E. Shilkett, St. Dennis Theatre, Sapulpa, Oklahoma.

MADAM X. Great picture, wonderful acting, especially by Pauline Frederick herself. Didn't draw owing to hard times here, no fault of the picture. Patronage; high class. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

Hodkinson

KEEPING UP WITH LIZZIE. A very good picture, patrons very much pleased. Advertising; newspapers and lobby. Patronage; average. Attendance; fair. Wm. Solomon, Bijou Theatre, Clarksburg, West Virginia.

LAVENDER AND OLD LACE. Ran with musical Hawaiians and stood them up. Picture is one I call 100 per cent. amusing. Advertising; newspaper, billboard. Patronage; all classes. Attendance; good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

THE MYSTERIOUS RIDER. Very good story. Clear film and very good acting. Had full house on Monday night. Advertising; local newspaper. Patronage; general. Attendance; great. Harold Clouse, Hollywood Theatre, Highwood, Minnesota.

RIP VAN WINKLE. Played this with the school. Just lots of people in town who did not come to see this one thought it a joke, but pictures pleased quite well and we were satisfied. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

Straight from the Shoulder Reports

Metro

CAMILLE. Wonderful, but some of the patrons did not like it. Think it was too deep for them. Advertising; paper, billboards, lobby and window cards. Patronage; neighborhood. Attendance; good. J. Edw. Mitchell, Strand Theatre, Waverley, Massachusetts.

FOUR HORSEMEN. A wonderful special picture like this is a big help at this time, as we need something out of the ordinary to pull them. Advertising; big special advertising campaign. Patronage; high class. Attendance; fair at advanced prices. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

LIFE'S DARN FUNNY. A weak picture, and if it was not for the star, Viola Dana, and her leading man, Gareth Hughes, the picture would have been a complete failure here. Patronage; neighborhood. Attendance; poor. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

THE MATCH BREAKER. Not the star's best but a very good picture. Pleased everybody that saw it. Advertising; lobby, billboards, newspaper, handbills. Patronage; mixed. Attendance; fair. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

THE MATCH BREAKER. A very pleasing picture, pleased everyone. You can't go wrong on Metro with their 100 per cent. co-operation. Have made my poorest nights into big ones with their pleasing stars. Patronage; small town. Attendance; good. Irving Carlin, Iris Theatre, Monte Vista, Colorado.

Paramount

AFFAIRS OF ANATOL. Picture pleased 100 per cent. Raised prices. Advertising; extra. Patronage; high class. Attendance; very poor. Arch E. Bamberger, Empress Theatre, Owensboro, Ky.

BELOW THE SURFACE. Best yet, advertised as special, well worth it. Under water scenes good, story fine, a little old, but had good print. Advertising; regular, ones, threes, sixes, newspaper. Patronage; mixed. Attendance; fair. L. P. Stubblefield, Hartsville Theatre, Hartsville, Tennessee.

BONNIE BRIER BUSH. A picture that will add to the prestige of any exhibitor, large or small. Highly commend it, the scenes are superb. Advertising; fliers and one sheets. Patronage; first class. Attendance; good. W. P. Doro, Opera House, Bridgton, Maine.

THE CHARM SCHOOL. Very good. D. Buss, Star Theatre, Tonawanda, N. Y.

DANGEROUS LIES. Oh, why do they do it? Forbid me from any more British productions. Too bad this kind of film is marketed. Advertising; fourteen one sheets, two newspapers, lobby. Patronage; best. Attendance; poor. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

HELIOTROPE. One of the best pictures ever shown here, depicting the self sacrifice of the father for his child. If "Humoresque" is the Mother-love picture, this is the Father-love picture. Boost it and get 'em in, the picture will do the rest. Advertising; newspaper, programs and posters, etc. Patronage; neighborhood. Attendance; good. Mrs. Phelps Sasseen, Lyric Theatre, Easley, South Carolina.

HOLD YOUR HORSES. Good comedy drama. Picture in five reels, just the proper length; not too long, therefore, not tiresome. When you get over 5,000 feet, pictures should be away out of the ordinary. Advertising; posters, newspapers, lobby. Patronage; small town. Attendance; fair. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

INSIDE OF THE CUP. Strong story, well enacted. Advertising; newspaper. Patronage; small town. Attendance; good. L. T. Caraskadan, Music Hall, Keyser, West Virginia.

A CORRECTION

In last week's issue "Journey's End" and "Silent Barrier" were wrongly listed under the Goldwyn banner. They should have been credited to Hodkinson.

THE SHEIK. A very good picture, was liked far better than "Affairs of Anatol." A very good box office attraction. Advertising; 1 sheets, 3 sheets, big newspaper publicity. Patronage; very highest. Attendance; good. Jno. G. Pierce, Family Theatre, Mahonoy City, Pa.

THE WHISTLE. This is a good Hart picture and all who saw it said it was great. But as usual I lost money on this one owing to the high rental Paramount makes me pay and local conditions. Didn't take in enough to pay rental on film. Advertising: lobby and mailing list. J. F. Pruett, Liberty Theatre, Roanoke, Ala.

WHITE AND UNMARRIED. Very good, many complimented, none complained. A little different to most pictures. Advertising; regular way. Patronage; small town. Attendance; average. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

THE WITCHING HOUR. More favorable comment from patrons on this picture than any program picture I have used in many a day. Personally I should like to see more of its kind. Advertising; very little advertising. Patronage; high type. Attendance; above average. L. M. Tug, Rialto Theatre, Jerome, Idaho.

Pathe

BEGGAR IN PURPLE. Good production. Advertising; regular. Patronage; small town. Attendance; fair. W. S. Pease, Centennial Theatre, Lowell, Wisconsin.

THE SAGE HEN. This one gave good satisfaction. If all were as good, we would not need to worry about disappointed patrons. Advertising; extra billboards and display in paper. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

WITHOUT BENEFIT OF CLERGY. Good picture, but failed to draw crowd. Ran two days and second day was worse than first. Advertising; newspaper and program. Patronage; small town. Attendance; poor. L. T. Carskadan, Music Hall, Keyser, West Virginia.

Realart

THE BELOVED VILLAIN. A good picture with a good star and everyone left well satisfied. Miss Hawley nearly always pleases. Advertising; posters. Patronage; neighborhood. Attendance; fair. Temple Theatre, Aberdeen, Mississippi.

DAWN OF THE EAST. A very good Oriental picture that gets away from the objectionable stuff. Settings and characters are exceptional but Brady seems to be losing out. Pleased about 90 per cent. Advertising; usual. Patronage; small town. Attendance; good. Jno. W. Joerger, O. K. Theatre, Enterprise, Oregon.

DON'T CALL ME LITTLE GIRL. A very good, clean comedy feature. Full of life and jingle. Mary Miles Minter in one of her best roles. Advertising; fliers and one sheets. Patronage; first class. Attendance; good. W. P. Dow, Opera House, Bridgton, Maine.

R-C

813. Good mystery picture, pleased well. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

Selznick

DIVORCE OF CONVENIENCE. Very poor picture. Everyone disappointed. Ran on Sunday and I am afraid to run Owen Moore again. Advertising; local newspaper, heavy ads. run. Patronage; general. Attendance; fair. Harold Clouse, Hollywood Theatre, Highwood, Minnesota.

THE FIGHTER. Good story and acting, but not very good photography. Holds interest very well and pleases 75 per cent. Advertising; regular newspaper. Patronage; high class. Attendance; fair. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

THE MAN WHO LOST HIMSELF. A good picture, but old. It pleased 95 per cent. of a fair sized audience. Advertising; regular. Patronage; high class. Attendance; fair. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

United Artists

LITTLE LORD FAUNTLEROY. Pleased women and children, absolutely clean, the best picture she has made for United Artists, sold too high for me, if you can buy it right, play it. Advertising; newspaper, heralds, banner, all styles litho. Patronage; very best. Attendance; fair. F. M. Holeman, Garrick Theatre, Madisonville, Kentucky.

WAY DOWN EAST. Haven't adjectives enough to say how wonderful picture is. Tremendous business at increased admissions. Biggest picture to date; everyone pleased. Advertising; mailing, window display, newspaper, street ballyhoo. Patronage; industrial small town. Attendance; capacity at 5 showings. P. W. Kunze, Orpheum Theatre, Stoughton, Massachusetts.

Universal

ACTION. A good Western picture. Hoot Gibson is a promising star. See it and book it. Advertising; sixes, threes, two ones, photo, slide. Patronage; small town. Attendance; fair. M. Leszczynski, Pastime Theatre, Depew, N. Y.

THE MILLIONAIRE. Just an ordinary program picture. Too slow, no action, only in the fifth reel. Star doesn't pull in my house. Business off. Patronage; middle class. Attendance; poor. Wm. Thacher, Royal Theatre, Salina, Kansas.

RED COURAGE. Good Western. Pleased all who saw it. Bad weather probably caused small crowd. Advertising; usual. Patronage; small town. Attendance; poor. Anna Frankle, Strand Theatre, Leon, Iowa.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Index in last issues for February, April, June, August, October and December.

ARROW

Features
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber). R-948.
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.
The Broken Spur (Jack Hoxie). R-321.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Nan of the North (Ann Little).
Fifty-two Two-Reel Comedies.
Love, Hate and a Woman (Grace Davison). R-587. Dec. 3.
The Girl from Porcupine (Six Reels). R-712. Dec. 10. (C-849. Dec. 17).
Dead or Alive (Jack Hoxie). (C-1120. Dec. 31).

Serials
The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies
Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-Reel Cruelywed (Lillie Leslie, Paul Wiegel).
Twelve Two-Reel Speed (Neely Edwards, Charlotte Merriam).
Fourteen Two-Reel Mirthquakes (Bobby Burns).

ASSO. EXHIBITORS

FEATURES
The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES
(Two Reels Each)
Now or Never.
Among Those Present.
Never Weaken. R-946.
A Sailor Made Man. R-590. Dec. 3. C-705. Dec. 10.

PLAYGOERS' PICTURES
Women Who Wait.
They Shall Pay. R-208.
Home-Keeping Hearts. R-693; C-1023.
The Family Closet.
Discontented Wives.

EDUCATIONAL FILMS CORP.

Klnograms (Sundays and Thursdays).
Battle of Jutland (Three Reels). R-586. Dec. 3.

Selig-Rork
(Two Reels Each)
The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Christie Comedies
(Two Reels)
Kiss and Make Up.
No Parking (R-853. Dec. 17).
One Stormy Knight (R-205. Jan. 14).

Torchy Comedies
Torchy's Frame-up. R-335.
Torchy Takes a Chance. (R-115. Jan. 7).

Mermaid Comedies
Free and Easy.
Rolling Stones. R-1126. Dec. 31).

Vanity Comedies
Eat and Be Happy.
Paying Patients.

Robert C. Bruce Series
As Old as the Hills (R-853. Dec. 17).
Unknown Switzerland (R-1129. Dec. 31).
Bonnets of Aunergne (R-112. Jan. 7).

Chester Onting Scenics
Save Your Carfare.
No More Gasoline.

Gayety Comedies
Oh! Brother.
Say Uncle.

Chester Screenics
From Dear to Dam.
Buzz-z-.
New Wine in Old Bottles.
Old Moose Trails.

Miscellaneous.
The Crater of Mt. Katmai.
Could Columbus Discover An American.

Punch
Country Chickens. (R-115. Jan. 7).
A Rural Cindarella. R-217.

Chester Comedies
Snooky's Fresh Heir.
The Last Hops.

Sketchografs
Eve's Leaves.
Seeing Greenwich Village.
What's the Limit? (One Reel).

Cinal (Slow Speed)
Annette Kellerman in High Diving.
The Manly Art of Self Defense.

Campbell Comedies
The Stork's Mistake.
Stolen Glory.
Assorted Heroes (R-853. Dec. 17).

Toonerville Comedies
The Skipper's Last Resort (Two Reels).

World Wanderings
Let's Go—to the South Seas (One Reel).

FAMOUS PLAYERS-LASKY

October
Footlights (Elsie Ferguson). 7,078 Ft. R-808; C-895.
Cappy Ricks (Thomas Meighan). R-96; C-163. 5,926 Ft.
The Great Impersonation (George Melford Production). 6,658 Ft. R-693; C-759.
Experience (George Fitzmaurice Production). 6,560 Ft. R-827; C-49.
After the Show (Wm. DeMille Production). 5,884 Ft. R-810; C-895.
Beyond (Ethel Clayton). 5,248 Ft. R-219; C-397.
Three Word Brand (W. S. Hart). 6,638 Ft. R-694; C-759.
Peter Ibbetson (Wallace Reid and Elsie Ferguson). R-1074; C-159.

November
Ladies Must Live (Tucker Production). 7,482 Ft. R-714. Dec. 10. C-849. Dec. 17).
The Bonnie Brier Bush (Crisp Production). 4,622 Ft.
The Sheik (Melford Production). 6,579 Ft. R-336. Vol. 53, P. 397.
The Call of the North (Jack Holt). 4,823 Ft. R-715. Dec. 10. (C-849. Dec. 17).
Enchantment (Marion Davies). 6,982 Ft. R-219; C-289.

December
Exit—the Vamp (Ethel Clayton). 4,545 Ft.
Get-Rich-Quick Wallingford (Cosmopolitan Production. 7,381 Ft. (R-855. Dec. 17.) (C-108. Jan. 7).
Don't Tell Everything (Reid-Swanson-Dexter). 4,939 Ft. (R-981. Dec. 24). C-1120. Dec. 31).
Just Around the Corner (Cosmopolitan Production). R-206. Jan. 14.
White Oak (Wm. S. Hart). R-1,077; C-289. 6,208 Ft.
The Little Minister (Betty Compson). R-112. Jan. 7. C-202. Jan. 14.
Under the Lash (Gloria Swanson). R-218; C-289. 5,675 Ft.
A Prince There Was (Thomas Meighan). R-587; C-705. Dec. 10.
The Bonnie Brier Bush (Donald Crisp Production). R-714. Dec. 10. (C-849. Dec. 17).
Fool's Paradise (DeMille Production). R-982. Dec. 24. (C-1120. Dec. 31).
Miss Lulu Bett (DeMille Production). R-1126. Dec. 31. (C-108. Jan. 7).
Rent Free (Wallace Reid). R-116. Jan. 7. C-202. Jan. 14.
Three Live Ghosts (Fitzmaurice Production). R-207. Jan. 14.

BURTON HOLMES
(One Reel Each)
Rural Java.
Santa Fe—the City Different.
Seeing San Marino.
Watching the Wayands. R-1128. Dec. 31).
In Old Granada.
A Fairy Foreland.

MACK SENNETT
Watch Your Neighbor (Two Reels).
It Pays to Advertise (Two Reels).

PARAMOUNT MAGAZINE
Issued Weekly (One Reel Each—Contains Magazine Subjects and Cartoon).

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS
Dangerous Toys. R; Vol. 49, P. 989.
Good-Bad Wife.
Heidi of the Alps. (Prizma).

MONTE BANKS COMEDIES
Squirrel Food. R-692.
Fresh Air. R-811.
Cleaned and Dry. R-219.

HALLROOM COMEDIES
(Two Reels)
Beach Nuts.
At Your Service.
Matinee Idols.

SERIAL
Miracles of the Jungle.

CHESTER COMEDIES
Snooky's Twin Troubles (Two Reels). R-330.
Snooky's Labor Lost. (Two Reels).

FIRST NATIONAL

Toonerville's Fire Brigade (Two Reels). R-880.
Wedding Bells (Constance Talmadge. R-930; C-397.
Serenade (R. A. Walsh Production). R-320; C-397.
Wife Against Wife (Whitman Bennett Production).
One Arabian Night (Pola Negri). R-574; C-759.
Bits of Life (Marshall Neilan Special). C-1076; C-47.
The Idle Class (Two Reels—Chaplin). R-574; C-895.
The Child Thou Gavest Me (Stahl Production). 6,091 Ft. R-943.
Woman's Place (Constance Talmadge). 5,645 Ft. R-1075; C-47.
Two Minutes to Go (Charles Ray). R-96; C-159.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P. 392; C-R, P. 668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P. 390; C-R, P. 668; Ex. Vol. 49, P. 55, 155, 158.
The Wonderful Thing (Norma Talmadge). R-458. Nov. 26. C-581. Dec. 3.
Tol'able David (Richard Bathelmess). R-589. Dec. 3. (C-849. Dec. 17).
Stranger Than Fiction (Katherine MacDonald). R-705. Dec. 10. C-976. Dec. 24.
The Lotus Eater (John Barrymore). R-715. Dec. 10. (C-849. Dec. 17).
All for a Woman (Foreign Film). R-855, Dec. 17. C-1120. Dec. 31. C-202. Jan. 14.
Love Never Dies. R-854. Dec. 17. C-976. Dec. 24.
R. S. V. P. (Charles Ray). R-982. Dec. 24. C-1120. Dec. 31.
Stardust (Hope Hampton). R-1126. Dec. 31. C-108. Jan. 7.
My Boy (Jackie Coogan). R-112. Jan. 7. C-202. Jan. 14.
Playthings of Destiny (Anita Stewart). C-202. Jan. 14.
The Invisible Fear (Anita Stewart).
Her Social Value (Katherine MacDonald).
My Lady Friends (Mr. and Mrs. Carter DeHaven).
Alf's Button (Special).
Polly of the Follies (Constance Talmadge).
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald).
Love's Redemption (Norma Talmadge).
The Beautiful Liar (Katherine MacDonald).
The Song of Life (Stahl Production).
Kindred of the Dust (Walsh Production).
The Rosary (Selig-Rork)
The Barnstormer (Charles Ray).

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

Blind Hearts (Hobart Bosworth). R-1076; C-159.
The Silent Call. R-549. Nov. 26. C-531. Dec. 3.
The Sea Lion (Bosworth).

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

THOMAS H. INCE PRODUCTIONS
Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.
Hail the Woman (R-203. Jan. 14).

J. PARKER READ, JR.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS
A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.
The Sin of Martha Queed (Six Reels). R-710. Dec. 10. (C-1120. Dec. 31).

MAURICE TOURNEUR PRODUCTIONS
The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin). R-729.
Molly O (Mabel Normand). R-587. Dec. 3. C-705. Dec. 10.

J. L. FROTHINGHAM
The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-385.
Shattered Idols.

FOX FILM CORP.

SPECIAL
Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footballs (Tyrone Power). R-448; C-649.
The Last Trail.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

WILLIAM FARNUM
His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

PEARL WHITE
Beyond Price. R-326.

TOM MIX
Trailin'. (R-113. Jan. 7. C-202. Jan. 14).
The Rough Diamond. R-217; C-289.
Sky High (R-1126. Dec. 31. C-108. Jan. 7).

DUSTIN FARNUM
The Primal Law. R-575; C-759.
The Devil Within. 5,997 Ft. R-583. Dec. 3. C-705. Dec. 10.

BUCK JONES
Bar Nothing. 4,311 Ft. R-809.
Riding With Death. R-456. Nov. 26. C-581. Dec. 3.

WILLIAM RUSSELL
Singing River. R-731; C-163.
The Lady from Longacre.
The Roof Tree (R-113. Jan. 7. C-202. Jan. 14).
Desert Blossoms (R-116. Jan. 7. C-202. Jan. 14.

SHIRLEY MASON
Queenie. 5,174 Ft. R-693; C-759.
Jackie. (R-1128. Dec. 31. C-202. Jan. 14).

TWENTIETH CENTURY BRAND
While the Devil Laughs. C-273.
Cinderella of the Hills (Barbara Bedford). R-95; C-159.
Bucking the Line (Maurice Flynn). R-336; C-397. Nov. 26.
The Jolt (Murphy-Walker). R-456. Nov. 26. (C-1120. Dec. 31).
Whatever She Wants (Eileen Percy). R-981. Dec. 24. (C-1120. Dec. 31).
Gleam O' Dawn (Barbara Bedford). R-206. Jan. 14.

SERIALS
Fantomas (Twenty Episodes). R; Vol. 48, P-215.

CLYDE COOK
(Two Reels Each)
The Sailor.
The Toreador. R-446.
The Chauffeur. (R-115. Jan. 7).

AL ST. JOHN SERIES
(Two Reels Each)
Small Town Stuff.
The Happy Pest.
The Indian.
Fool Days. (R-980. Dec. 24.)

MUTT AND JEFF CARTOONS
(One Reel Each)
Fast Freight.
The Stolen Snooze.
Getting Ahead.
Bony Parts.

SUNSHINE COMEDIES
(Two Reels Each)
One Moment, Please.
A Perfect Villain.
Love and War.
The Big Mystery.
Long Live the King.
Pardon Me. (R-116. Jan. 7).

GOLDWYN

A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft. Vol. 49; C-R, 323.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-739; R-440.
Beating the Game (Tom Moore). 5,053 Ft. R-448; C-529.
The Man from Lost River.

SEASON 1921-1922
Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love. 4,979 Ft. (C-397. Nov. 26.)
Ace of Hearts. 5,884 Ft. (R-94; C-705. Dec. 10).
For Those We Love. 5,752 Ft. (R-853. Dec. 17. C-976. Dec. 24).
Invisible Power (6,613 Ft.). R-694; C-759.
Dangerous Curve Ahead (5,551 Ft.). R-810; C-895.
The Old Nest (7,899 Ft.).
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft. R-113. Jan. 7. C-202. Jan. 14.
The Grim Comedian (Rita Weiwam). 5,509 Ft.
Poverty of Riches (Leroy Scott). 5,641 Ft. (R-589. Dec. 3. C-849. Dec. 17).
The Man from Lost River (Katherine N. Burt). 5,693 Ft.
A Poor Relation (Will Rogers). 4,609 Ft.
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.

W·W·HODKINSON

WARD LASCELLE
Rip Van Winkle (Thomas Jefferson). R-1074. C-397. Nov. 26.

WINNIPEG PRODUCTIONS
God's Crucible (All Star). R-319; C-529.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES
The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.
A Certain Rich Man. R-809; C-895.

ZANE GREY PICTURES, INC.
The Man of the Forest. R-434; C-603.
The Mysterious Rider. R-1075; C-47.

J. PARKER READ, JR., PRODUCTIONS
Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS
The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS
Partners of the Tide. R; Vol. 49; P-515; C-R, P-581.
The Face of the World. R-538; C-539.
Fifty Candles. (R-980. Dec. 24. C-202. Jan. 14).

J. L. FROTHINGHAM PRODUCTIONS
The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION
The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN
The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.

RENCO FILM CORPORATION
Lavender and Old Lace. R-92; C-149.

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor—Two Reels).
The Bashful Suitor (R-1127. Dec. 31).

DIAL FILM CORPORATION
The Light in the Clearing. 7,000 Ft. (C-715. Dec. 10. C-849. Dec. 17).

METRO

The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
Big Game (May Allison—Six Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell—Six Reels). R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-588. Dec. 3. C-849. Dec. 17.
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-588. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. C-1120. Dec. 31).
Glass Houses (Viola Dana).
The Right That Failed (Bert Lytell). R-854. Dec. 17. C-976. Dec. 24.

NAZIMOVA PRODUCTIONS
Camille. R-446; C-539.

S-L PRODUCTIONS
Garments of Truth (Gareth Hughes—Six Reels). R-209; C-397.
The Hunch (Gareth Hughes—Six Reels). R-944; C-1023.
Little Eva Ascends (Gareth Hughes). R-713. Dec. 10. C-849. Dec. 17.
Stay Home (Gareth Hughes).

REX INGRAM PRODUCTIONS
The Conquering Power. R-339; C-493.
Turn to the Right.
The Prisoner of Zenda.

TIFFANY PRODUCTIONS
Peacock Alley (Mae Murray). R-714. Dec. 3. C-849. Dec. 17.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison is star of "Hurricane Hutch." Ruth Roland is star of "The White Eagle."

Week of December 11
No. 12 of Hurricane Hutch (Red Courage).
Trapping the Weasel (Bob and Bill—One Reel). R-715. Dec. 10.
Look Pleasant, Please (Lloyd Reissue—One Reel). R-710. Dec. 10.
Sink or Swim (Snub Pollard—One Reel).
The Conceited Donkey (2/3 Reel Cartoon Fable). R-715. Dec. 10.

Week of December 18
No. 13 of Hurricane Hutch (Neck and Neck).
Two Gun Gussie (Lloyd Reissue—One Reel). R-856. Dec. 17.
The Wolf and the Kid (2/3 Reel Cartoon Fable). R-855. Dec. 17.
Shake 'Em Up (Pollard—One-Reel Comedy). R-856. Dec. 17.
Stick Around (Truex—Two-Reel Comedy). R-856. Dec. 17.
The Power Within (Six-Reel Drama).

Week of December 25
No. 14 of Hurricane Hutch (The Secret in the Flame).
Fireman Save My Child (Lloyd—One Reel—Reissue).
The Wayward Dog (2/3 Reel Cartoon Fable). R-980. Dec. 24.
The Corner Pocket (One Reel—Pollard Comedy). R-980. Dec. 24.

Week of January 1, 1922
No. 15 of Hurricane Hutch (The Last Duel).
No. 1 of The White Eagle.
Try, Try Again (One-Reel Comedy). R-202. Jan. 14.
The Cat and the Mice (2/3 Reel Cartoon Comedy).
Beauty Contest (Two-Reel All Negro Comedy). R-203. Jan. 14.
Before Breakfast (One-Reel Lloyd Reissue).

Week of January 8
No. 2 of White Eagle (The Red Men's Menace).
The Dog and the Mosquito (2/3 Reel Cartoon Fable).
Lose No Time (Pollard—One-Reel Comedy). R-202. Jan. 14.
The Canadian Lynx (Bob and Bill Series—One Reel).
Take a Chance (Lloyd—One-Reel Reissue).

Note—Refer to page 323 for explanation of reference marks

CURRENT FILM RELEASE DATES

Week of January 15
No. 3 of The White Eagle (A Strange Message).
The Dog and the Flea (2/3 Reel Cartoon Fable).
Loose Change (One-Reel Parrott Comedy).
The Bashful Lover (Truex — Two-Reel Comedy).
The Non-Stop Kid (One-Reel Lloyd Reissue).

Week of January 22
No. 4 of The White Eagle (The Lost Trail).
Call the Witness (Pollard — One-Reel Comedy).
The Bear and the Bees (2/3 Reel Cartoon Fable).
That's Him (Lloyd—One-Reel Re-issue).

PIONEER FILM CORP.

A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (Fifteen Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-Reelers).
His Brother's Keeper (Martha Mansfield).

REALART PICTURES

The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnston). R-636; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels). R-451.
The Land of Hope (Alice Brady). R-114. C-695.

SEASON 1921-1922
Room and Board (Constance Binney). R-319; C-273.
Her Winning Way (Mary Miles Minter). R-576; C-649.
Everything for Sale (May McAvoy). R-945; C-1023.
Dawn of the East (Alice Brady). R-945; C-1023.
The Case of Becky (Constance Binney). R-947; C-1023.
The Speed Girl (Bebe Daniels). R-457. Nov. 26. C-581. Dec. 3.
Morals (May McAvoy). R-114. Jan. 7.
First Love (Constance Binney). R-204. Jan. 14.
The Love Charm (Wanda Hawley). R-205. Jan. 14.

R-C-PICTURES

Live and Let Live (Cabanne Production—Six Reels). R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (Six Parts—Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick—Six Reels). R-931; C-397.
Shams of Society (Walsh-Fielding Production—Six Parts). R-115. Jan. 7. C-202. Jan. 14.
A Wife's Awakening (Gasiner Production—Six Parts). R-94; C-397.
The Swamp (Sessue Hayakawa—Six Reels). R-94; C-159.
The Barricade (Cabanne Production—Six Reels). R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession. R-218; C-397. Nov. 26.
The Lure of Jade (Pauline Frederick). R-335; C-397. Nov. 26. (Six Reels).
Silent Years (Six Reels.) R-586. Dec. 3. C-705. Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Production—Six Reels). R-981. Dec. 24. C-1120. Dec. 31.
Eden and Return (Doris May—Six Reels). R-1127. Dec. 31. C-202. Jan. 14.

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES
Remoresless Love. R-827; C-49.
Handcuffs or Kisses. R-944; C-1023.
The Way of a Maid.

EUGENE O'BRIEN STAR SERIES
Is Life Worth Living? R-541; C-49.
Clay Dollars.
Chivalorus Charles (R-1127. Dec. 31).

OWEN MOORE STAR SERIES
The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

CONWAY TEARLE STAR SERIES
After Midnight. R-575; C-895.
The Man of Stone. (R-457. Nov. 26. C-849. Dec. 17).
Shadows of the Sea (R-205. Jan. 14).

SPECIAL PRODUCTIONS
Who Am I? R-440; C-49.
Conceit (All Star). R-856. Dec. 17. C-1120. Dec. 31.
A Man's Home (All Star). R-649; C-759.
The Greatest Love (Vera Gordon.

REPUBLIC
Man's Plaything (Grace Davidson and Montague Love).
Mountain Madness (Ed Coxen and Ora Carew).
The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor.

SHORT SUBJECTS
William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS
Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).
The Iron Trail (Rex Beach Production). C-397. Nov. 26.

UNITED ARTISTS

Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Production). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573; C-649.
The Iron Trail (Rex Beach Production). C-397. Nov. 26.

UNIVERSAL

JEWELS
Outside the Law (Six Reels—Priscilla Dean). R; Vol. 48-465.
Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
No Woman Knows (Seven Reels). R-447; C-529.
Conflict (Priscilla Dean). R-95; C-159.
The Fox (Harry Carey). R-590. Dec. 3. C-705. Dec. 10. (Seven Reels).
The Leather Pushers (Series of Two-Reelers).

JEWEL COMEDIES
A Monkey Movie Star (Joe Martin).
Robinson's Trousseau (Lee Moran).
P. D. Q. (Lee Moran).
A Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS
The Millionaire (Herbert Rawlinson). R-217; C-289.
Sure Fire (Hoot Gibson). R-93; C-159.
False Kisses (Miss Du Pont). R-457. Nov. 26. C-581. Dec. 3.
Dr. Jim (Frank Mayo). R-458. Nov. 26. C-581. Dec. 3.
A Parisian Scandal (Marie Prevost). 4,739 Ft. R-586. Dec. 3. C-705. Dec. 10.
Cheated Hearts (Herbert Rawlinson). 4,415 Ft R-712. Dec. 10. C-849. Dec. 17.
Shattered Dreams (Miss Du Pont). R-853. Dec. 17. C-1120. Dec. 31.
Playing With Fire (R-982. Dec. 24. C-1120. Dec. 31.
The Fire Eater (Hoot Gibson). R-1129. Dec. 31. C-108. Jan. 7.
The Guttersnipe (Gladys Walton). R-116. Jan. 7. C-202. Jan. 14.
Across the Deadline (Frank Mayo). R-204. Jan. 14.
Don't Get Personal (Marie Prevost). R-206. Jan. 14.

SERIALS
The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Acord). R-575; C-649.
The Secret Four (Eddie Polo).

WESTERN DRAMAS
(Two Reels Each)
Old Dynamite.
The Brand of Courage.
The Dream Girl.
Ned of the News (Percy Pemroke).
A Battle of Wits (Eileen Sedgwick).
The Deputy's Double Cross (Laura LaPlante and Lee Shumway).
The Night Attack (Eileen Sedgwick).
Captain's Kidd's Finish (Mack Wright).

CENTURY COMEDIES
(Two Reels Each)
Teddy's Goat (Teddy, the Dog). R-854. Dec. 17.
Get Rich Quick Peggy (Baby Peggy).
A Family Affair (Charles Dorety).
The Dumb-Bell (Harry Sweet). R-114. Jan. 7.
Chums (Baby Peggie and Brownie). R-113. Jan. 7.
Shipwrecked Among the Animals (Harry Sweet). R-206. Jan. 14.
The Straphanger.
An Idle Roomer.

STAR COMEDIES
(One Reel Each)
Ice Box Pirates.
Heart Breakers.
Show Me Your Samples.
Fur Coats and Pants. R-203. Jan. 14).
Oh Nursie!
Westward Whoa. (R-205. Jan. 14).
Almost a Rancher.
Penny Ante.

SERIES
The Return of Cyclone Smith (Two Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford. R-943; C-47.
The Flower of the North.

ALICE JOYCE
The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH
Moral Fibre. R-945; C-159.
Received Payment.

EARLE WILLIAMS
Bring Him In. R-1074; C-289.
It Can Be Done.

ANTONIO MORENO PRODUCTIONS
Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.

ALICE CALHOUN'S PRODUCTIONS
The Rainbow.
The Matrimonial Web. R-220; C-289.
The Little Minister. (R-1129. Dec. 31. C-202. Jan. 14).

WILLIAM DUNCAN
Steelheart. R-450; C-529.
No Defense.

LARRY SEMON COMEDIES
The Bell Hop.
The Sawmill.

JIMMY AUBREY COMEDIES
The Mysterious Stranger.
The Messenger (R-113. Jan. 7).

SERIAL
Breaking Through (Carmel Myers and Wallace McDonald).

WID GUNNING, INC.

The Blot (Lois Weber Production). 7,121 Ft. R-930; C-163.
Quo Vadis (Reissue—Six Reels). 5,884 Ft. F-95; C-397.
Good and Evil (Lucy Doraine). 4,951 Ft. R-447; C-649.
Girl from God's Country (Neil Shipman). 6,957 Ft. R-448; C-529.
The Old Oaken Bucket. 5,098 Ft. (R-217; C-1120. Dec. 31).
Moongold (Will Bradley). 3,175 Ft.
Post Nature Pictures (Twenty-six Single Reels).
What Do Men Want? R-459. Nov. 26. (6,141 Ft.).
Our Mutual Friend (English Production—Six Reels). R-712. Dec. 10. C-976. Dec. 24. (7,698 Ft.).
White Hands (Hobart Bosworth). 5,654 Ft.
Bear, Boy and Dog. (2,053 Ft.).
Puppy Days. (959 Ft.).
Robinson Crusoe Hours. (966 Ft.).

Note—Refer to page 323 for explanation of reference marks

CURRENT FILM RELEASE DATES

STATE RIGHT RELEASES

ADVENTURES OF TARZAN
Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS
The Lonely Heart (Kay Laurell).

ALEXANDER FILM CORP.
Sherlock Holmes (Two-Reelers). R-203. Jan. 14.

ASSOCIATED PHOTOPLAYS
Ghost City (Helen Holmes).
Crossing Trails (Pete Morrison).
Too Much Married (Mary Anderson).

AYWON FILM CORP.
The Shadow of Lightning Ridge (Snowy Baker). R-451; C-397. Nov. 26.
The Better Man (Snowy Baker). R-459. Nov. 26. (C-1120. Dec. 31).
Western Firebrands (Big Boy Williams). R-458. Nov. 26.
Fidelity (All-Star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).

BLANCHFIELD
A Knight of the West. R-93; C-159.

C. C. BURR
Burn 'Em Up Barnes (Johnny Hines). R-211.

DU MAHAUT-KLEIN
Monty Works the Wires (Monty—A Dog). R-713. Dec. 10.

EQUITY PICTURES
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Charge It (Clara Kimball Young). R-848; C-163.
Heedless Moths (Audrey Munson). R-748.
What No Man Knows (Clara Kimball Young). R-1077. (C-108. Jan. 7.)

EXPORT AND IMPORT
Wild Animal Serial (15 Episodes—Selig Productions).

C. B. C.
Dangerous Love.
The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two-reels, bi-monthly).

GEORGE H. DAVIS
The Heart of the North (Roy Stewart). R-208; C-649.

THE FILM MARKET
The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

PHIL GOLDSTONE
The Unknown (Dick Talmadge). (R-1128. Dec. 31).

GRAPHIC
Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.

HOWELL SALES CO.
Vendetta (Pola Negri). (R-1125. Dec. 24). (C-108. Jan. 7.)

JANS' PICTURES
Man and Woman. R-447; C-529.
The Amazing Lovers. R-946.

J. W. FILM CORP.
Road to Arcady. (R-1129. Dec. 31).

GEORGE KLEINE
In the Fog (R-115. Jan. 7).

L. & H. ENTERPRISES
Daughter of the Night (R-114. Jan 7).

LEE-BRADFORD
The Unconquered Woman (Rubye DeRemer).

VICTOR KREMER
I Am the Woman (Texas Guinan).
Where Love Is Young (Zena Keefe).
Winding Trail (Buck Manning).

PACIFIC FILM COMPANY
The Able Minded Lady (H. B. Walthall).
The Call from the Wild. R-323.
The Fatal Thirty.
The Impossible Boy.
Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).

PHOTOCRAFT PRODUCTIONS
Oh, Mable Behave (Four Stars) (R-855. Dec. 17).

PRODUCERS' SECURITY
Diane of Star Hollow. R-880; C-47.
Mr. Bingle (Daddy Dumplins).
The Soul of Man (Six Reels).
Mr. Potter of Texas.
Cissy Fitzgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid.
Irving Cummings Series (Two Reels).

RIALTO PRODUCTIONS
Holy Smoke (Funnyface). R-810.
Funny Face Comedies.
Windsor McCay Animated Drawings.
Tony Sarg Almanac.
Charley Cartoons.
Lee Kid Comedies.
Four Eileen Sedgwick Features.
Body and Soul. (Anna Luther).
Silks and Saddles.
Power of the Borgias.
Six Clara Kimball Young Reissues.

RAINBOW FILM CORPORATION
A Girl's Decision. R-93; C-397.

RUSSELL PRODUCTIONS
Shadows of Conscience (Russel Simpson). 7 Reels. R-1075; C-47.

TONY SARG
The Original Golfer. (R-116. Jan. 7.)

STOREY PICTURES, INC.
Shadowland Screen Review (Every two weeks).
Burlesque Photoplays (Elsie Davenport) (Once a Month.) (2 Reels Each.)

WILLIAM STEINER
Tangler Trails (Neal Hart). R-980. Dec. 24. (C-1120. Dec. 31.)

SWEDISH BIOGRAPH
Sir Arnes Treasure. 6,500 Ft. R-711. Dec. 10. C-976. Dec. 24.

TEXAS GUINAN PRODUCTIONS
Texas of the Mounted. R-1073.
Code of the West. R-94.
Across the Border (2 Reels). R-590. Dec. 3.
The Spitfire (2 Reels). R-590. Dec. 3.

WESTERN PICTURES' EXPLOITATION
A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).
Making the Grade (David Butler). R-207. Jan. 14.

WESTERN PICTURES' CORP.
Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES' PRODUCTIONS, INC.
(Featuring "Bill" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.
Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
School Days (Wesley Barry) (R-856. Dec. 17). C-976. Dec. 24.
Ashamed of Parents. (R-1128. Dec. 31.)

WESTERN CLASSIC SALES
(Two-Reel Dramas)
Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN FILM COMPANY
Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

ASTA FILMS, INC.
Hamlet (Asta Neilson). R-336.

HENRY BALLMAR
Once Upon a Time. (R-207. Jan. 14).

CAPITAL FILM COMPANY
Fritzi Ridgeway Series (Two Reel Westerns).
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

EMERSON-LOOS
Red Hot Romance. R-713. Dec. 10.

D. W. GRIFFITH
Orphans of the Storm. (R-1125. Dec. 31).

FEDERATION PRODUCERS' SERVICE
The New Disciple. (R-1127. Dec. 31. C-202. Jan. 14.

KINETO COMPANY OF AMERICA, INC.
The Four Seasons (4 Reels). R-694; C-159.

Kineto Reviews
(Released Through National Exchanges, Inc.)
(One Reel)
(Third Series)

Hiking the Alps With the Boy Scouts.
Manhattan Life.
Eccentricities of the Wasp and Bee.
Fur and Feathers.
My Adirondacks Outing.
The Chemistry of Combustion.
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.
Better Milk. R-587. Dec. 3.
Permanent Peace. R-586. Dec. 3.

Urban's Movie Chats

(Released Through State Rights Exchanges)
First Series from No. 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

EXCEPTIONAL PICTURES' CORP.
January—Martin Johnson's "Jungle Adventures." R-449; C-649.
January—His Nibs (Chic Sale). R-947; C-1023.

W. KURTZ & CO.
Shattered (Foreign Film). R-460. Nov. 26.

NATIONAL EXCHANGES, INC.
Shadows of the West (Hedda Nova).
The Lotus Blossom. R-809; C-159.
The Great Reward (Serial—Francis Ford and Ella Hall).
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

WILL ROGERS
The Ropin' Fool (Two Reels). R-335.

ROMAYNE SUPERFILM CO.
The Toreador (3,600 Feet).
Rigoletto (6,000 Feet).

SACRED FILMS
The Bible. R-219.

Note—Refer to page 323 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

Nova Scotia Punch Artists

Wilkie Borden, who signs himself "Operator, Crescent Theatre," Westville, Nova Scotia, speaketh thusly:

From time to time I have noticed comment with regard to change-over signals in the department, and have read many complaints of and conductorial comments on holes punched near end of reels of film. With regard to the latter, let me remark that if the punch and other marks in and on film are any worse down your way than they are up here, you surely have just and ample cause for complaint. I have received films which had yards of the end punched with holes. These "marks" were not always merely single holes punched a considerable distanct apart. Often they consist of several groups of holes, with anywhere from two to as many as six to each group.

I am unable to understand the reason for this wanton destruction, unless it be that some operators find enjoyment in manipulating a punch, and pleasure in the commission of what amounts to an outrage on the property intrusted to their care, on the audiences for whom they put on shows, on their employer and on THEMSELVES. I say "on themselves," because the butchering of the picture on the screen distinctly and directly discredits them. The excuse offered is that they need the holes for change-over signal.

Now, Mr. Richardson, do you not think the construction of projectors has much to do with this? We are expected to keep the magazine doors closed, and with it so it is impractical to tell just how close the end of the film is, unless one can remember the action at the end of each reel, which many are unable to do. As the matter now lies, it is therefore necessary that some method be adopted by means of which the operator can tell when the time for change-over comes.

His Plan

Here is my plan: Raise the upper magazine until about a foot of film is visible between the fire trap of the magazine and the upper sprocket. To the upper magazine attach a glass chute, which should extend to say within one inch of the upper sprocket. The operator can then remove the trailer, take his place beside the idle projector, and when the end of film appears in the chute dissolve over to the other projector.

When running a single projector installation I remove the trailer and only shut off the light when the end of the film reaches the upper sprocket. I am therefore able to shorten the stop, because I do not need to wait for a long trailer to run through before I can get busy.

Of course I re-attach the trailers before shipping the films. With a two-projector installation and the glass chute I can see no necessity or reason for punch marks. Can you?

Listen to Me

No, nor can I under any other condition. And now you listen to me, Brother Borden, carefully keeping in mind the fact that if I seem to lecture you, you are expected to consider the facts and decide whither or not I am right; also that through you I am talking to very many others, some of whom NEED talking to.

While we shall not agree on the things you have set forth, still the fact that you have evolved the glass chute plan is proof that you do use your thinker, and the fact that you have written this department in an endeavor to be helpful is evidence that you are a progressive—a live wire—though you may have some distance yet to go before you carry high voltage of knowledge in matter projectional.

First, let me say that the glass chute scheme would not be practical, it for no other reason than that it would not be approved by officials. Glass if fragile. Suppose the chute became broken. Would that not leave unprotected a strip of film quite long enough to make a nice little bondfire right under the upper magazine. And do you really think that would get past any inspector?

And now another thing. You term yourself an "operator." Stop, Brother Borden, and reason with yourself. How are you to expect the employer, or anyone else to have very high respect for you, if you not only admit, but openly declare yourself to be merely the "operator" of a mechanism; when you volunterially declare yourself to be a non descript who is willing to class himself as one of more than a hundred diffcrent varieties of "operators," one of which is "Operators on Straw Hats," another "Operators on Ladies' Silk Waists," another "Operator of a Gambling House." Why, man, even the barber claims a distinctive title, which individuals have sufficient pride to refine into "Tonsorial Artist." You call the organist of your theatre an "Organ Operator" just once, and see what he or she says to you!

Have Pride

Have a little pride in your profession, Brother Borden. Call yourself a PROJECTIONIST, and then BE ONE. For one thing, the projectionist does NOT punch holes in film. Why? Because he has pride in his work. He wants good pay, BUT desires to and does give the very best there is in him in return for that pay.

He is NOT one who is willing to "lick the shoes of the employer." Neither is he one of those cleap swindlers who sells his service for all he or the organization he disgraces can get, and then delivers just as little real scrvice as he thinks he can and not loose his job.

He either makes a cue sheet, invents a change-over signal or learns from the projection department how to make one. In any event he does NOT outrage the property intrusted to his care by punching holes in it. Only the "operator" does that, and even the self respecting operator will not do so reprehensible a thing.

Concerning the term "operator," some have defended it on the ground that it is included in the name of the organization (union) the men are affiliated. We do not hold this defense as having value, for two reasons. First, the said organization is dominated by stage employees, who, we have been told by delegates to the last convention, objected to changing the name "operator" to one having some distinctive significance, and since they had the controlling voting power, that settled it.

There Was No Use

There was no use even introducing the subject. In the second place the term "operator" was included in the organization name years ago, when projection consisted in very little more than ability to "twist a crank," thread a projector and make some sort of a splice in film. Times have changed since then, and the requirements of projection are vastly greater. "Projectionist" then would have been something of a joke.

It is now a legitimate title, pretty well recognized all over the world. It has been adopted by all progressive men of the profession, by several progressive organizations of projectionists, by the most influencial trade papers, by projector manufacturers in their advertisements, etc., and by some Government officials.

In closing, I might add that when you, Brother Borden, sign yourself "Operator, Crescent Theatre," while custom might cause us to assume you were its projectionist, still we would have a perfect right to assume that you operated the theatre itself.

In closing, let me suggest that you get a little white shellac. Thin it down pretty thin with wood alcohol, and varnish about three frames of the film with it at the point where the idle projector should be made ready; two more when it should be started, and one frame just where the dissolve should take place.

The idea is that the varnish will reflect enough light from the film back into the room to cause a "flash" which you will see all over the room. The shellac will dry very quickly. Try it out and report, if you will be so kind. Incidentally I asked all our readers to do the same thing weeks ago, but to now not one has come across.

From Minneapolis

Chauncey L. Greene, Minneapolis, Minnesota, says:

I am breaking a long silence to make a suggestion which may be too late, and may in addition be worthless. Here goes anyhow. I have noticed with much satisfaction that the Fourth Edition of the Handbook is about to go to press.

Now it seems to me the technical development of, or in projection is just about beginning to hit its stride, and that it is due to move at very much accelerated speed during the next few years. If this is true, and you are most competent to judge as to that, is not the time ripe for the publication of a loose leaf Handbook, in rugged form, so that by the removal and addition of pages it might always be kept up to date, and, if necessary enlarged by the addition of new things as they appear. This is the plan which has been adopted by several large engineering societies, and it seems to me it would be well worth its cost to the projectionists of the world at large.

(*Continued on following page*)

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

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If this is for any reason impractical at this time, could not the projection department be made up of alternate pages of text and advertisements. If it could, then it would be possible to clip up each weeks' issue and file the clips under proper heading in an ordinary letter file. I have myself used this system for some time, but because the department pages often occupy opposite sides of a sheet it necessitated a great deal of reference indexing.

And now that all this is off my chest, I will proceed to supply a very tardy answer to a question. About four years ago I described, in the department, a short and ground detector, consisting of a headband telephone receiver in series with a 4-volt flashlight battery, with leads for testing. Battery was fastened to idle end of the headband.

A Question Raised

Some one raised the question, is it sensitive enough to detect a high resistance short or ground? I was unable to answer this quantitively until a short while ago. Tested at the University of Minnestota it gave clearly audible response through one hundred thousand (100,000) ohms of resistance. The next highest available resistance was one million (1,000,000) ohms, and here it failed completely. I believe the limit of its practical range is about two hundred thousand (200,000) ohms.

There! Having thus relieved my soul I will now subside, first tendering to you my very best wishes for a happy and prosperous year.

Oh yes, by the way, before I throw out the clutch and step on the brake, in November 26 issue I noticed a request for a film cleaning solution formula. I believe the fluid you tried to recall the name of was Carbon Tetrachloride (CC/4). It was recommended in the department years ago by Lester Bowen, if I am not in error. It is non-inflammable. In fact its chief ingredient is used in Pyrene, J. M., and similar fire extinguishers.

As to Loose Leaf

As to the loose leaf Handbook, I have very carefully looked into the practicability of such a plan. It has important points in its favor. You have named them. They are the opportunity such a plan offers to keep the book right up to the minute.

The trouble is that it also has very serious objections, not the least of which is the cost. There are still many men who think so very little of their profession that they will not invest even the relatively small price it is necessary to charge for a regularly bound book.

If the profession is ever elevated to the plane it should occupy, and will ocuppy when the men in it themselves raise to that plane—as a relatively few of them already have—then we can give them such a book as you have in mind, and I, too, have in mind.

But book publishing, like anything else, must be made to pay at least reasonably. I must live, and my publishers must have at least some leeway of profit.

To correct a perhaps wrong impression, let me tell you that in order to keep the price of the first edition down to the lowest possible figure, I waived all royalty thereon. All I ever received from it was one hundred dollars, which J. P. Chalmers made me a present of. He, himself, made little or nothing out of it. On the second edition I received, on my own suggestion, just one-half the usual, regular royalty paid authors on books of this class. This also was to keep the price to you down. I believe the second edition did pay my publishers a fair return. On the third edition I received the usual, regular royalty paid authors on books of this sort, which is higher than fiction royalty, because the sale is necessarily limited. My publishers made very little, if anything, on the book.

This statement is made to correct the popular idea that publishers and author of such books have a gold mine. They most emphatically have NOT.

Of course if I collected a lot of catalogue stuff together, got manufacturers to put in a lot of stuff they wrote themselves, and made up the rest in a happy-go-lucky sort of way, which would do more harm than good, then the task of getting out a book would be easy, and if I filled each page with half what is actually on each page, and filled whole pages with cuts that could be just as well confined to a quarter page or less, then the general expense of getting out the book would be greatly reduced, and the publisher would make more per copy.

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Not That Way

But I don't do those things. I try to get out an honest, all-wool-and-a-yard-wide Handbook, which you may depend upon and look to for genuine information in all branches of projection, and this is enormously expensive, both in the compilation of material, in the getting of it ready for the printer, in cuts and in printing.

Then we use good paper, and good, substantial binding. In short we do everything within the combined powers of my publishers and myself to give you the very best we can, at the same time keeping price down as low as it is possible to keep it, without cheapening the book itself.

And after doing all this we of necessity face a restricted market. A book of fiction, which sells less than 50,000, is deemed almost a complete failure. In the very nature of things we can not hope to reach even that figure. If we made the price ten dollars, as we certainly must if the most excellent suggestion you have made were followed, you can see what a howl there would be, and the worst feature of it is that the very men who need a Handbook most would refuse to pay such a price.

Unable to Agree

H. St. Clare, Penticton, British Columbia, caused me to do some searching, all right. He sent a five dollar bill (U. S. money) and requested that he be placed on the list for one of the first, autographed, lot of the new Handbook. I was unable to make out the name, except that it began with P and ended with icton. After a fruitless search of three atlases I finally dug up an Official Railway Guide, which same is a 1,600 page book which gives, among other things, every town located on any railway, steamboat or stage line in this country and Canada. In this, after a long hunt, I found Penticton, and once I had that lot of letters for comparison, I could tell that was what was in Brother St. Clare's mind when he penned the name of his residence.

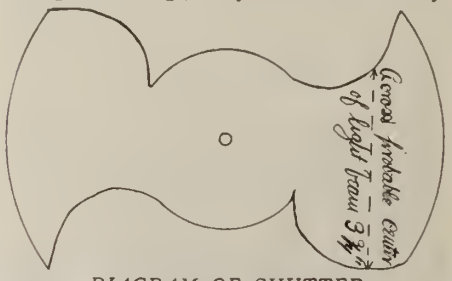

DIAGRAM OF SHUTTER
As made by H. St. Clare of Penticton, B. C.

I'm telling you this because it is not the first time I have received cash in a letter without being able to tell where it came from, especially if the envelope had been thrown away before the illegibility of the name of city had been discovered.

Correspondents should be VERY careful to write the name of city and state—street also, of given, very plainly; also if a letter is typewritten the signature ALWAYS should be also typewritten, just under the pen and ink signature. Endless trouble would thus be avoided. Many a worthy brother has failed to receive reply to his letter for the very simple reason that it was impossible for any one in my office to decipher his name.

I'm NOT roasting Brother St. Clare. I am telling him how close he came to probably accusing me of dishonesty for the reason that his order could not be credited because of his own carelessness. Unusual proper names ought always to be printed—at least that is the safest way. Friend St. Clare says:

Have often read the various discussions of 2-winged shutters. I am attaching paper pattern of shutter I made, which I have used on A C and D C for three years. I have found it very satisfactory. Please give it a try out and pass it along for someone else to try.

Results Not Appreciably Different

I am unable to agree with you that there is advantage in the form of shutter blade you show, Brother St. Clare. Sure it would "give satisfaction," but the results you get would be not appreciably different from those you would get from a stright edge shutter blade—or at least that is my verdict.

I am passing it along for the consideration of such of our readers as may care to give it a tryout, but with the remark that almost every conceivable shape of shutter blade edge imaginable has been tried out during the past twenty-five years. That you would get a better result than with the regular stock shutter is entirely possible, because perhaps the blade fits your local condition, but the point I make is that the shape of the blade (I am NOT talking about its width), is no advantage.

Will Not Explode

H. B. Smith, projectionist, Washington, Iowa, says:

To settle an argument between the members of this local—local 594 I. A.—will you please advise us as to whether motion picture film will or will not explode?

You would have about as much chance of exploding a motion picture film as you would of exploding an ordinary paving brick. It is neither explosive or explodable.

What may happen, however, is this: If film be burned in a confined space, the generation of fumes and gases is so very rapid that considerable pressure may be set up, especially if the film be in a loose pile, where it will burn very rapidly. The old "exploding film" bugbear came about in this way: In the old days we used to set the projector on a sheet of metal tank, usually made of galvanized iron, about three or four feet long, by sixteen or eighteen inches wide. One, two and sometimes or even three reels were run into these cans as they came from the projector. These films lay in a loose pile, and it sometimes happened that a cigar or hot carbon stub rolled into the pile, whereupon, Bingo! The tank opening was arranged to automatically close in case of fire, which was an utterly idiotic thing to do, for under the above conditions gases were generated so fast that the darned tank would just blow up—or rather the door (usually) would blow off. It was NOT the film which exploded, but the blowing up of the tank by the pressure of the gases generated by rapid burning. And there you are, Brother Smith.

It is also possible that, when a film burns in a confined space, such as a closed projector mag-

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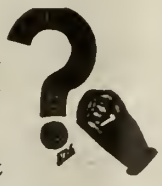

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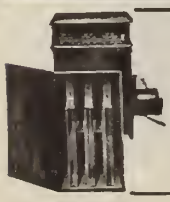

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Fumigation As a Method of Freeing the Theatre from Germs and Vermin

THE average moving picture theatre owner gives but little thought to the fumigation of his house, possibly because it is seldom the case that drastic measures must be resorted to to rid it of insects or germs. There are times, however, when spraying with insecticides fails to rid a theatre of pests and where more thorough treatment is necessary to make it safe. Health regulations are becoming more rigid, inspections by local and State authorities more frequent and the demands on the part of the public more exacting. A knowledge of fumigation may stand many exhibitors in good stead and save them the loss incident with closed houses during epidemics.

Not all of the troubles along this line are due to the presence of insects or to disease germs, as will be seen by the experience of an exhibitor in a small Western town. The building he took over and transformed into a moving picture house had been used as a bakery for many years. Its construction was well suited for theatre purposes and but little new material was added to adapt it to this use.

Complained of Mustiness

The house had not been in use very long before patrons began to complain that there was a musty smell about it and business commenced to fall off. The owner tried disinfectants, but without satisfactory results, and even resorted to the expedient of washing every foot of the woodwork with soap and water to which carbolic acid has been added. This freshened the atmosphere for a time and patrons returned, but gradually the old odor reappeared.

It was finally discovered that the woodwork of the old building contained myriads of yeast germs and that these were thriving in the moist air of the theatre. A chemist connected with a local drug store examined the place and declared that he could rid it of the germs overnight. The method he employed is given in detail and while it is best to secure the service of an expert, owing to its dangerous nature, any one can do the work successfully if extreme caution is observed. Like fire and water, hydrocyanic gas is a good servant, but a dangerous master. Insect pests and germs which hide in cracks and crevices are difficult to kill and cannot be exterminated by the usual disinfectants, but the fumes of a poisonous gas will penetrate into all openings, killing every living thing. Our opponents in the late war knew that and developed the idea to a high degree.

Deadly to Animal Life

Hydrocyanic gas is generated from the salt potassium cyanide, by treating it with sulphuric acid diluted with water. The chemical potassium cyanide is a most dangerous substance and the gas it forms is deadly to animal life. In fumigating a theatre great care must be taken to make sure that the fumes cannot escape into some other building which may be occupied, and it is also well to remove articles of brass and nickel, as these may become tarnished.

Experiments have shown that the potassium cyanide should be ninety-eight per cent. pure to give the best results and a chemical of this purity may be obtained provided the purchaser insists that no other will do. It should not cost more than forty cents a pound, except in isolated places. Sulphuric acid in the crude form may be used and this should not cost more than five cents a pound. If the auditorium of the theatre is tight, one ounce of cyanide for every one hundred cubic feet of space will be sufficient. It is combined with the acid and water in the following proportions: potassium cyanide, 1 ounce; commercial sulphuric acid, 1 fluid ounce, and water, 3 fluid ounces.

Made Room Air Tight

The theatre in question was eighty feet by thirty feet by twenty feet in size, including the stage, and therefore required 480 ounces of cyanide, 480 ounces of sulphuric acid and 1,440 ounces of water. The room was made as air tight as possible by closing all ventilation openings and sticking strips of wet paper over the cracks around the doors. The machines were removed from the projection room, although it was not believed that this would have been necessary. The water was measured and placed in four large stone jars, the sulphuric acid carefully measured and poured slowly into the water. This process must never be reversed, for danger would be at hand if the acid were poured into the jar first. The cyanide was weighed and placed into paper bags, one being deposited by the side of each jar. The operator then enlisted the aid of three helpers and at a given signal the bags were dropped into the jars and all hurried out of the theatre, closing the door as securely as possible. This was done late in the afternoon and the house was not opened for fifteen hours. Five or six hours will suffice for the operation, however. Care should be taken not to enter the building until the gas is dissipated, it being readily distinguished by its ordor which is like that of peach kernels.

Destroyed All Germs

In this instance, which is admittedly a very unusual one, the disagreeable features disappeared following the fumigation and have not occurred again, indicating that all the germs were destroyed.

Another instance where hydrocyanic gas was employed to good advantage was in a theatre which will not be named, for obvious reasons, but which is located in a city famed for its claim of chemical purity. Patrons of this house had long complained that it was infested with vermin and all the efforts of the different managements to rid the place of insects seemed unavailing, although various sprays were freely used. The matter reached a climax one night when the wife of a health official marched into the office and exhibited three bed bugs which she had killed.

Banished the Trouble

A careful search showed that the place was infested with these vermin, the decorations being of such type as to harbor them. In addition, there was a hotel overhead and this was also found to be infested. Hydrocyanic gas was suggested and it was employed to such good advantage that there has never been a recurrence of the trouble. In this instance the poison gas squad commenced work at the top floor and worked downward as the gas is lighter than air and tends to rise. Several hundred pounds were used and there was not the slightest accident, except in an instance where the stone jar was too small and the liquid boiled over, doing a little damage to a floor.

Experts in work of this kind recommend that the cyanide be broken into small pieces and this can be done without danger as gases do not arise until the chemical comes in contact with sulphuric acid.

Care should be taken to empty the contents of the jars into a sewer after the fumigation is over and to wash them thoroughly before they are used for other purposes.

LA CINEMATOGRAFIA ITALIANA ED ESTERA
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Published on the 15th and 30th of Each Month
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And You Can Meet It Effectively and Economically by establishing for your house a reputation for perfection in projection.

Your competitor may have a larger organ or a fuller orchestra. His rest rooms may be more luxuriously furnished or his floors more expensively covered.

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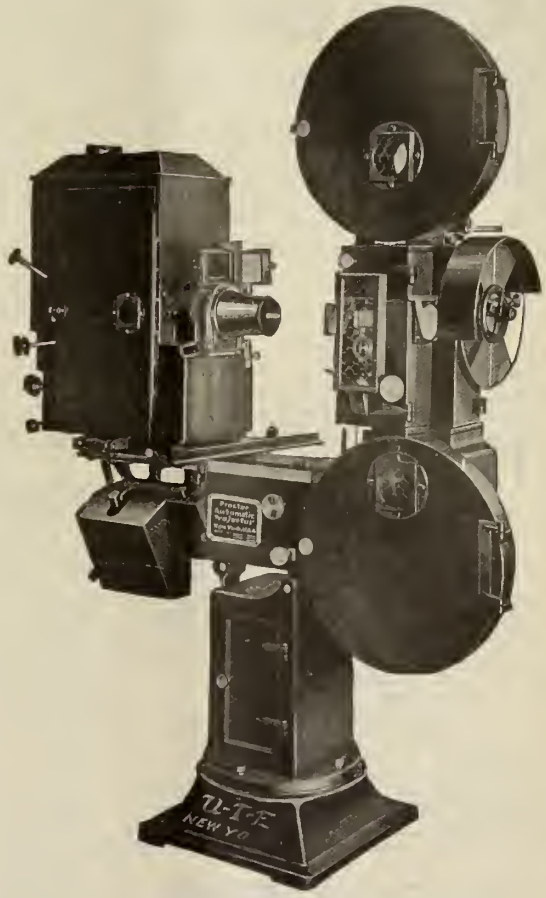

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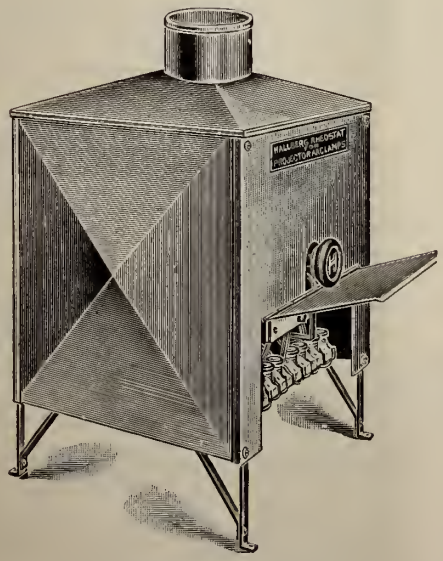

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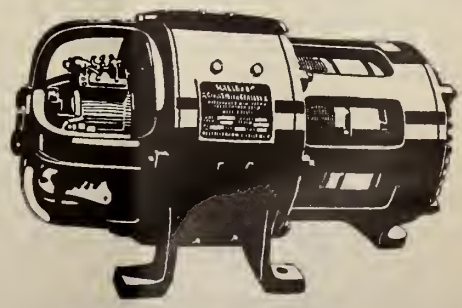

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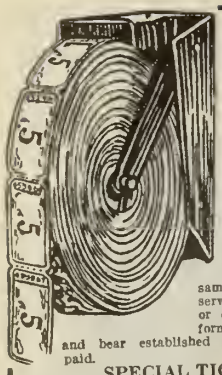

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Simplex Distributors Are All Busy as Bees

The Dwyer Bros. and Company, of Cincinnati, reports the installation of a battery of Simplex projectors in the new 1,800 seat State Theatre which was recently opened in Columbus, Ohio. Word also comes from the Chicago office of the Exhibitors' Supply Company, Inc., of the installation of Simplex incandescent equipment, spotlights and a Minusa screen in the new Family Theatre, Frankfort Heights, Ill.

B. F. Porter, Simplex distributor for New York City and vicinity, announces the installation of two Type "S" Simplex projectors in the new 1,200 seat Ronson Theatre, Newark, N. J. The new Superba Theatre, of the same city, was also recently equipped, as well as the Globe and Victoria Theatres, by Mr. Porter.

The Western Theatre Equipment Company, of Seattle, Wash., advises that it has secured the order for the complete equipment, including Simplex projectors, which will be installed in the Rialto Theatre, Wenatchee, Wash., which is now being erected by the Pacific Coast Theatres, Inc.

The Sherman Theatre, St. Cloud, Minn., which is one of the finest picture theatres in Central Minnesota, was Simplex equipped by the Teco Products' Manufacturing Company, of Minneapolis.

New England Installation

From New England comes the news that the Boston Motion Pictures Supply Company, Southern New England distributors for Simplex, has made the following installations in and around Massachusetts:

Two Simplex, motor-driven Mazda equipments, in the Second Congregational Church, shows will be given two and three times each week.

Two machine installations in churches are yet in the unusual class, but through a coincidence the Trinity Church of Springfield, a neighboring city of Holyoke, also boasts of two Simplex Mazda equipments, while the high school at West Springfield has a similar equipment.

Two Type "S," motor-driven Simplexes, were installed in the 1,500 seat Jamaica Theatre. Hyde Square, Jamaica Plain, which theatre is operated by Allenburg and Green, who also operate the newly Simplexized Mystic Theatre at Malden, which has a capacity of 1,200 seats. Both these theatres have all the seats located on one floor. The Dudley Theatre, also operated by the same company, is Simplex equipped.

Another new theatre is the 1,250 seat Central Square Theatre in Somerville, operated by J. Locatelli. This house is equipped with two Type "S" Simplexes. The Teel Square Theatre, also in Somerville, is Simplexized. This is a 1,500 seat house, operated by the Biano family, and is equipped with two Mazda Simplexes.

This theatre also, has all of its seats on one floor. The Boston Motion Picture Supply Company, also reports that a Type "S" Simplex was recently installed on the U. S. S. "North Dakota," while this battleship was at the Charlestown navy yard.

Rothacker Is on United Studio Directory Board

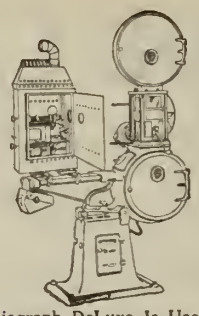
Watterson R. Rothacker has been elected a member of the board of directors of the United Studios, of Hollywood, formerly the Brunton Studios.

Mr. Rothacker has been a figure in the motion picture world since the early days. Twelve years ago he was baptized a member of the official film family when he engaged in the practical picture industry, being one of the first to make an organized effort to adapt the silver sheet to the needs of business. He is at present a member of the faculty of the Page-Davis School of Advertising.

He was vice president of the Motion Picture Board of Trade and for a number of years was chairman of the membership committee of the National Association of the Motion Picture Industry. He has long been a stockholder in the Universal Film Manufacturing Company.

During the war he originated the "Mile of Smiles" plan, whereby thousands of homesick doughboys "Over there" saw movies of the folks at home.

He is president of the Rothacker Film Manufacturing Company, of Chicago; the Rothacker Film Manufacturing Company, of New York, and Rothacker-Aller Laboratories, of Los Angeles.



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Plan Watertown House

Plans have been drawn for a theatre to be erected at Watertown, N. Y., during the coming spring, by Charles Sesonske and Frank A. Empsall. The house will seat about three thousand.

Changes in Management

WAUKON, IA.—Ferdinand Roth has taken over Waukon Theatre.

IRON RIVER, MICH.—G. E. Moyle is new manager, Delft Theatre.

SEDALIA, MO.—Isaac Farris is new manager Liberty Theatre.

WASHINGTON, O.—Miss Edith M. Bladkman has purchased Wonderland Theatre.

WAVERLY, O.—J. A. Curnutte has purchased Dreamland Theatre.

ALVA, OKLA.—A. P. and H. C. Crandall have purchased Liberty Theatre, with seating capacity of 700.

WETUNKA, OKLA.—Lawrence Wagoner, Tulsa, has purchased Majestic Theatre.

PHILADELPHIA, PA.—L. Hoffman has purchased moving picture theatre at 2424-26 Kensington avenue, 32.3 by 102 feet, extending through to and including 2423-31 North Front street, assessed at $24,000 for $50,000.

PITTSBURGH, PA.—R. A. Schutte will be manager of new moving picture house to be erected by Quincey Jones.

CUMBERLAND, WIS.—Alexander Allen, R. F. D. No. 3, Rice Lake, has purchased opera house and will improve it as first-class moving picture house.

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CAMERAMAN—Correspondent desires permanent position in studio in or about New York. Have own outfit. "B," 89 South Street, Somerville, N. J.

A-1 M. P. OPERATOR—Experienced on all makes machines, rectifiers, generators, color effects and time pictures. Married. Go anywhere. Licensed. Fred T. Walker, 1123 N. La Salle Street, Chicago, Ill.

NON-UNION M. P. OPERATOR WANTS POSITION—Have diploma; can run Simplex, Powers and Motiograph. Let me have a start in small town anywhere. Wire or write any time. Chas. H. Whipple, Box 92, Lake Forest, Ill.

EXPERIENCED THEATRE ORGANIST desires position; reference. Will go anywhere; preferably six-day house, Northern New Jersey. Box 241, Moving Picture World, New York City.

THEATRES WANTED

WANTED TO LEASE—Moving picture theatre, fully equipped; must pass state inspection. Tell all particulars first letter. Box 257, Moving Picture World, New York City

BUSINESS OPPORTUNITIES

I HAVE several motion picture machine improvements under construction. Need financial assistance to complete models. Leroy E. Huffman, 887 Bowery Street, Akron, Ohio.

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WANTED—Portable lights, preser Wohlite in trunks. DeVry projector, No. 6-4-2 duplex cables, Kliegel Box, stage connections and anything for lighting. Must be in good condition and cheap, for cash. 8926 Lorain Avenue, Cleveland, Ohio.

EQUIPMENT FOR SALE

60-VOLT 35 Ampere, Direct Current Generator, perfect condition $65.00. M. J. Rother, Hastings, Minn.

FOR SALE—Acme Portable projector motion picture machine $150.00. Same as new. Ed Milanoski, 640 4th Street, Grand Rapids, Mich.

FIFTEEN hundred standard opera chairs we are replacing with cushioned seats and offer at a big sacrifice; five-ply, in good shape. Will not sell less than 300 at a time. P. O. Box 98, Scranton, Pa.

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FOR SALE—Two Power's 6A motor-driven, 110-volt, A. C. 60-cycle moving picture machines, in good condition, $145.00 each. A bargain. Webster Electric Company, 717 9th Street, N. W., Washington, D. C.

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FOR SALE—"Temptation" (6), featuring Carmel Myers—brand new print; "The Bag Mystery," 12-reel serial cartoon—brand new print; "Adventures of Jimmy Dale" (32), featuring E. K. Lincoln; "The Secret Kingdom" (32); "The Scarlet Runner" (24), featuring Earl Williams; also "The Stafford Mystery" (6), "Muggy" (5); "One Against Many" (5); "Mistaken Identity" (5); also series 12 two-reel Black Cat comedies, and the largest selection SERIALS, SPECIAL PRODUCTIONS, COMEDIES, Educationals, Cartoons, etc. Guaranty Pictures Co., 130 West 46th Street, New York. Cable address: "Capictco."

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Picture Theatres Projected

LOS ANGELES, CALIF.—Lilly Fletcher Company will erect theatre and store building on West Michigan street.

SAN JOSE, CALIF.—James I. Beatty will erect new American Theatre on South First street. Plans include $25,000 pipe organ.

CHICAGO, ILL.—Fred Mann, owner, Rainbow Gardens, Clark street and Lawrence avenue, has plans by Niels Buck, 105 South La Salle street, for an auditorium, to include stage large enough to accommodate musical revenues, vaudeville and moving pictures, to cost $300,000.

EAST PEORIA, ILL.—Will H. Schlem will erect new theatre.

EAST ST. LOUIS, ILL.—Henry Bancroft, 711 West Twenty-third street, has contract to erect two-story theatre, store and apartment building, 70 by 90 feet, at Twenty-fifth and State streets, for Harry Redmond, care Majestic Theatre, St. Louis and Collinswood avenues, to cost $55,000.

OTTAWA, ILL.—Balaban & Katz, 175 North State street, Chicago, are looking up site for erection of theatre here.

URBANA, ILL.—E. E. Alger, owner, Colonial Theatre, is looking for site to erect theatre, with seating capacity of 1,000.

MICHIGAN CITY, MICH.—Henry Koelin, 317 East Fifth street, has contract to rebuild Tivoli Theatre, store and office building on Franklin street, between Fifth and Sixth, for Michigan City Theatre Corporation, Starland Theatre Building, to cost $225,000.

LANSING, MICH.—Blackstone Theatre Corporation has plans by S. A. Butterworth, 432 Tussing Building, for 12-story brick fireproof theatre and office building, to cost $750,000. Theatre will have seating capacity of 1,500.

CONCORD, N. H.—George Bede has purchased property on Main street as site for moving picture theatre.

BURLINGTON, N. J.—H. E. Baton, 1713 Sansom street, Philadelphia, has contract to erect three-story theatre, store and apartment building, 75 by 105 feet, at northwest corner Weymouth and Ventnor avenues, for George F. Wielland, Colonial Trust Building, Philadelphia.

CEDARHURST, L. I., N. Y.—Far Rockaway Strand Corporation has plans for theatre to be erected at Central street and Washington avenue, with seating capacity of 2,000.

NEW YORK, N. Y.—Ninth Avenue Amusement Company has leased site at 55th street and Ninth avenue and has plans by George Keister for theatre, with seating capacity of 2,000.

NEW YORK, N. Y.—Facoupoulos Brothers have purchased property at McNeill and Bayview avenues as site for new theatre, to cost $100,000.

TROY, N. Y.—Rives Front Lac, care Frank Dolan, 462 Broadway, Albany, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for one-story theatre and lobby stores to be erected at River and Front streets.

YONKERS, N. Y.—John J. Tully has purchased site at South Broadway and Valentine lane for erection of theatre.

MEDIA, PA.—Media Playhouse Company, Inc., will erect one-story brick theatre and store building, 100 by 50 feet, at northwest corner State and Orange streets, to cost $100,000. Address Major E. Lindsley, president, 2507 South South 20th street, Philadelphia.

PHILADELPHIA, PA.—M. E. Epstein has plans by H. Childs Hodgens for new moving picture theatre to be erected at 52nd and Poplar streets.

PHILADELPHIA, PA.—Abraham Felt and Martin E. Greenhouse have leased southwest corner Broad street and Girard avenue on site of Betz Estate properties for 99 years. Plans for new theatre are being prepared by H. C. Hodgens.

PHILADELPHIA, PA.—S. R. Blockson Motor Company, 607 North Broad street, has plans by LeRoy B. Rothchild, 1225 Sansom street, for one-story brick theatre at Juniper, Locust and Watts streets, 100 by 100.

PITTSBURGH, PA.—Marks Browar, 819 Federal street, has plans by E. Crump, Jr., 5423 Kentuck avenue, for two-story marble and tile theatre and store building, 60 by 240 feet, to be erected on Federal street, to cost $200,000.

SIOUX FALLS, S. D.—Mrs. G. T. Greeley, 200 Boyce-Greely Building, has plans by Schuemacher & Ninkelhor, 315 Paulton Block, for theatre, to cost $25,000.

CHARLESTON, W. VA.—New theatre will be erected on Seventh avenue, to cost $80,000. R. A. Schutte will be manager.

BRAMMELL, W. VA.—Jeirus Collins has plans by Alexander B. Mahood, L. & C. Building, Bluefield, for two-story and stone-trim moving picture theatre and apartment building, 28 by 100 feet.

MANITOWOC, WIS.—Manitowoc Aerie of Eagles have plans by William J. Raeuber Tetman Building, for theatre, store and club building, to cost $750,000. Address Otto Sanglan, secretary.

NECEDAH, WIS.—Robarge Amusement Company contemplates erecting theatre, to cost about $40,000.

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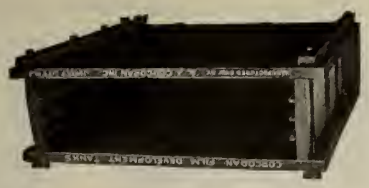

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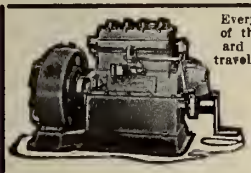

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MONSOON COOLING SYSTEM INC.
1476 BROADWAY NEW YORK, N.Y.

Simplex

WHY SIMPLEX GAINS

Somewhere near you is a man operating a Simplex that has been in service for eight or nine years.

Ask him to open his mechanism doors and show you the original working parts.

Examine each gear, bearing and shaft.

Ask the owner what his Simplex up-keep has been during all the years of service.

Then you'll know why we say that we have never heard of a worn-out Simplex.

AND IT ALSO SHOWS WHY THE GREATER NUMBER OF REPRESENTATIVE AMERICAN CITIES ARE TODAY OVER 75% SIMPLEX

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.--New York

POWER'S PROJECTORS

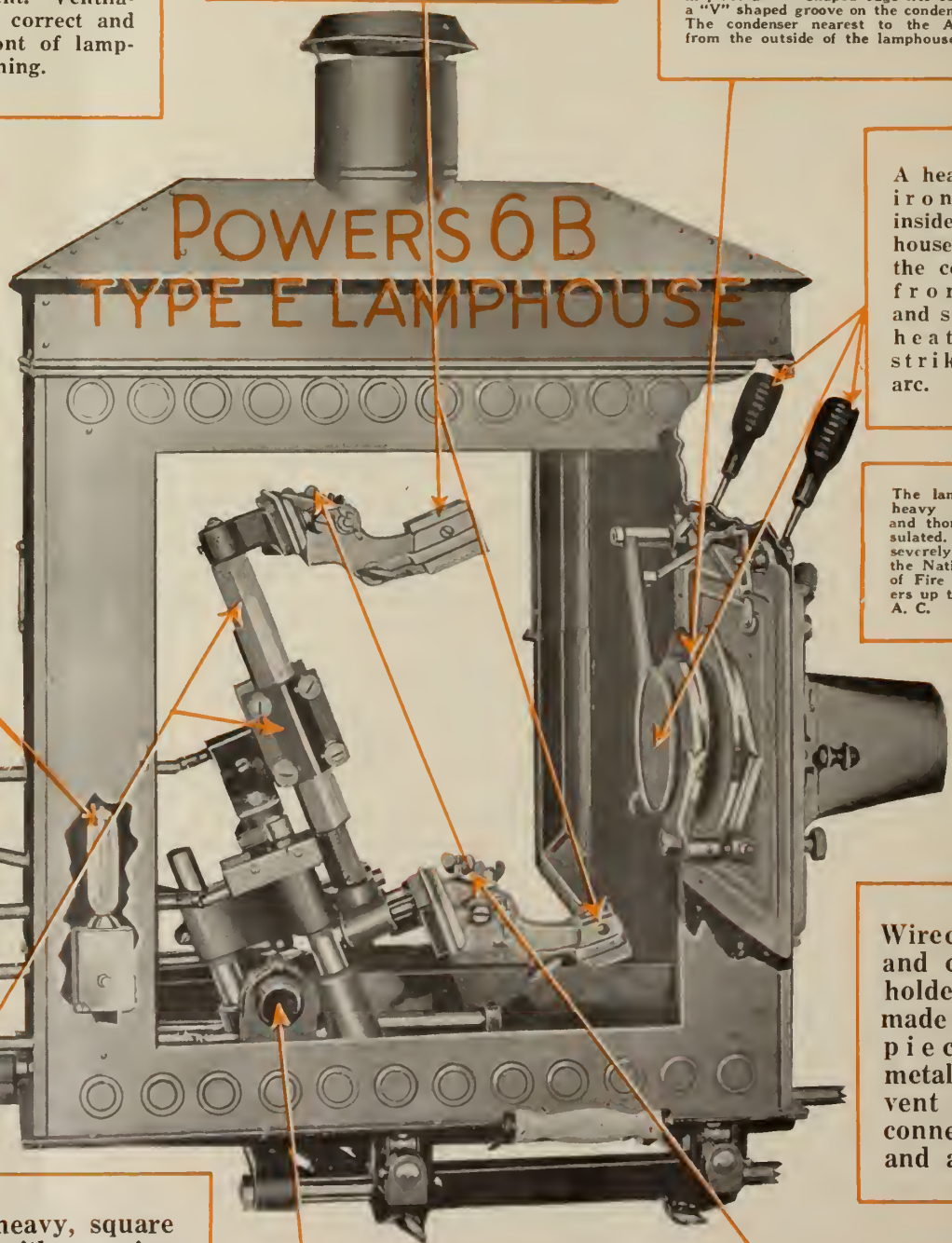
The extra large area "cubical capacity" of Type "E" Lamphouse prevents overheating with arcs of high amperage, and permits ready access and adjustment. Ventilation is scientifically correct and two openings in front of lamphouse facilitate cleaning.

Upper carbon holder accommodates carbons from 5/8" to 1 1/8" inclusive; lower carbon holder sizes 5/16" to 3/4" inclusive, and "V" shaped clamps assure a rigid hold on the carbons without breaking them.

The condensers may be easily cleaned as condenser mounts are supported on strong gray iron frame hinged to the lamphouse—opening outwardly, thereby bringing mounts entirely clear of the lamphouse. Extra heavy gray iron holders insure a perfect alignment of the condensers, and to hold them firmly in place a "V" shaped edge fits securely into a "V" shaped groove on the condenser mount. The condenser nearest to the Arc adjusts from the outside of the lamphouse.

The lateral, backward and forward adjustments are made on lower carbon, so that when adjusting the lamp the crater remains unchanged.

A heavy gray iron dowser inside lamphouse protects the condenser from flame and sudden heat when striking the arc.



Pilot light burns when door is opened and illuminates lamphouse when changing carbons and making adjustments.

The lamp is very heavy throughout and thoroughly insulated. It has been severely tested by the National Board of Fire Underwriters up to 2000 volts A. C.

Wire clamps and carbon holders are made of one piece of metal to prevent poor connections and arcing.

Rack rods are heavy, square steel bars held with a spring cover to give greater wearing service and amply take care of expansion. This also prevents the rack bars binding when subjected to the intense heat of the Arc.

A worm wheel and gear for raising and lowering the lamp gives additional rigidity.

Both carbon holders are equipped with clamp designed to replace lugs on the wires. The clamps having a series of interlocking corrugations, top and bottom, make a perfect connection when the wire is clamped between them.

NICHOLAS POWER COMPANY
EDWARD EARL, PRESIDENT
NINETY GOLD ST NEW YORK, N.Y.

READER QUESTIONNAIRE ?????

Do you read the Reviews?.....
Do you believe the Reviews are written impartially?.....
Do you book pictures on the strength of Reviews?.....
Do you read the "Straight from the Shoulder" reports?.....
Do you read the editorials?.....
Do you read the news from the producers? .....
Are you more interested in the advertising than the news?.....
Do you find the exploitation in "Selling the Picture to the Public" helpful?
.....
Have you used ideas from this department? .....
Are you interested in "Keeping in Personal Touch" with the trade?.....
.....
Does the news "In the Independent Field" interest you?.....
Are you interested in the news of your territory?.....
Do you refer to current film release dates? .....
Has the Projection Department helped solve your projection problems?.....
.....
Have you received any constructive suggestions from your trade paper on "Better Equipment"?.....
What is your idea of the greatest use of the trade paper?.....
Is there any other service the trade paper can deliver to you which it is not doing today?.....
Is there anything which the trade paper should eliminate in which you are not interested?.....

In answering these questions please feel that the publishers of Moving Picture World are trying to deliver to you, the theatre owner, manager, exchange manager, exchange salesman, supply dealer, producer and distributor a better service.

By answering the above questionnaire frankly and honestly perhaps we can be of greater service to you.

MOVING PICTURE World

The oldest and newest trade paper in the field

516 Fifth Ave. New York City

Name .....

Address .....

Theatre .....

A NAZIMOVA PRODUCTION

Directed by
Charles Bryant
Scenario by
Peter M. Winters
Photography by
Charles Van Enger

Nazimova

in

RELEASED FEDRUARY 12TH

Every woman will be sure to see this greatest Nazimova picture — and then send her husband to see it.

"A DOLL'S HOUSE"

From the play by

HENRIK IBSEN

UNITED ARTISTS CORPORATION

MARY PICKFORD • CHARLIE CHAPLIN
DOUGLAS FAIRBANKS • D W GRIFFITH
HIRAM ABRAMS • PRESIDENT

"Your program's all right, but I missed the news reel."

"Your program's all right **but**—"

Watch out when that little insignificant word of three letters begins to find its way into the mouths of your people. **It's the danger signal to lost patronage.**

Do you know that all the Hearst newspapers are carrying a line daily on double page pictorial layouts, telling their readers that all the world's big events can be seen at the theatres showing the **International News?** The circulation of these papers is 5,543,784, a conservative estimate placing the actual readers at 25,000,000—one quarter of the population of the entire country. **And every one of these people is talking!**

"But you're not showing the news reel."

You can't omit the news reel much longer and escape **this death-knell to good business.** Popular demand is making **International News** just as much an essential, just as much a fixture of every theatre's program as the music has become. You couldn't keep your house open without music. Soon you won't be able to keep it open without **International News.**

Don't lull yourself into a false sense of security because only one or two people have demanded the news reel. Dissatisfaction is more contagious than the measles and not nearly so easily cured.

Remember! **International News** is the vaccine that will prevent this dissatisfaction disease. INJECT IT INTO YOUR PROGRAM TO-DAY.

INTERNATIONAL NEWS

Released through Universal

FACE t WITH

A Colossal News

FOX

Is There a Real Japanese Peril?

Does war threaten between United States and Japan?

Nearly everybody says: "Yes, some day." How right are they?

Nobody can give facts. Because Japan has always been a country of mystery—of closed doors.

FOX NEWS, in this amazing series of pictures, supplies these facts for the first time—throws open the doors of mystery, lifts the curtain of secrecy, revealing the secrets of Japan's Army and Navy for the first time!

William Fox felt that the true conditions of Japan should be revealed. On the 6,000-mile journey he sent Al Brick, the FOX NEWS cameraman, who braved death, prison and other perils to secure this colossal news beat —to present this most amazing series of informative motion pictures in history.

THIS AMAZING FEATURE SERIES IS SUPPLIED AT NO ADDITI

O FACE JAPAN

Beat Scored By
NEWS

Fox News Only Has These Pictures!

The result is a series of marvelous and informative picture stories about Japan never before presented—available no place else. They tell you all about Japan, her civilization, her preparedness for war, her industries—the real Japan revealed for the first time!

This feature series will be a part of every second issue of Fox News beginning with the issue of February 4th. Each one of the series, "Face to Face With Japan," is an individual story. The entire series will run for twelve weeks in Fox News, and only there, and is supplied to subscribers of Fox News without additional cost.

Your audiences will tremendously appreciate the presentation of these informative pictures in your theatre. "Face to Face With Japan" is accompanied by the other subjects issued by Fox News each week. It has the pulling power of a big feature. Play it up in your advertisements and your announcements, and reap the benefit.

BIG AS A FEATURE! IT IS A FEATURE!

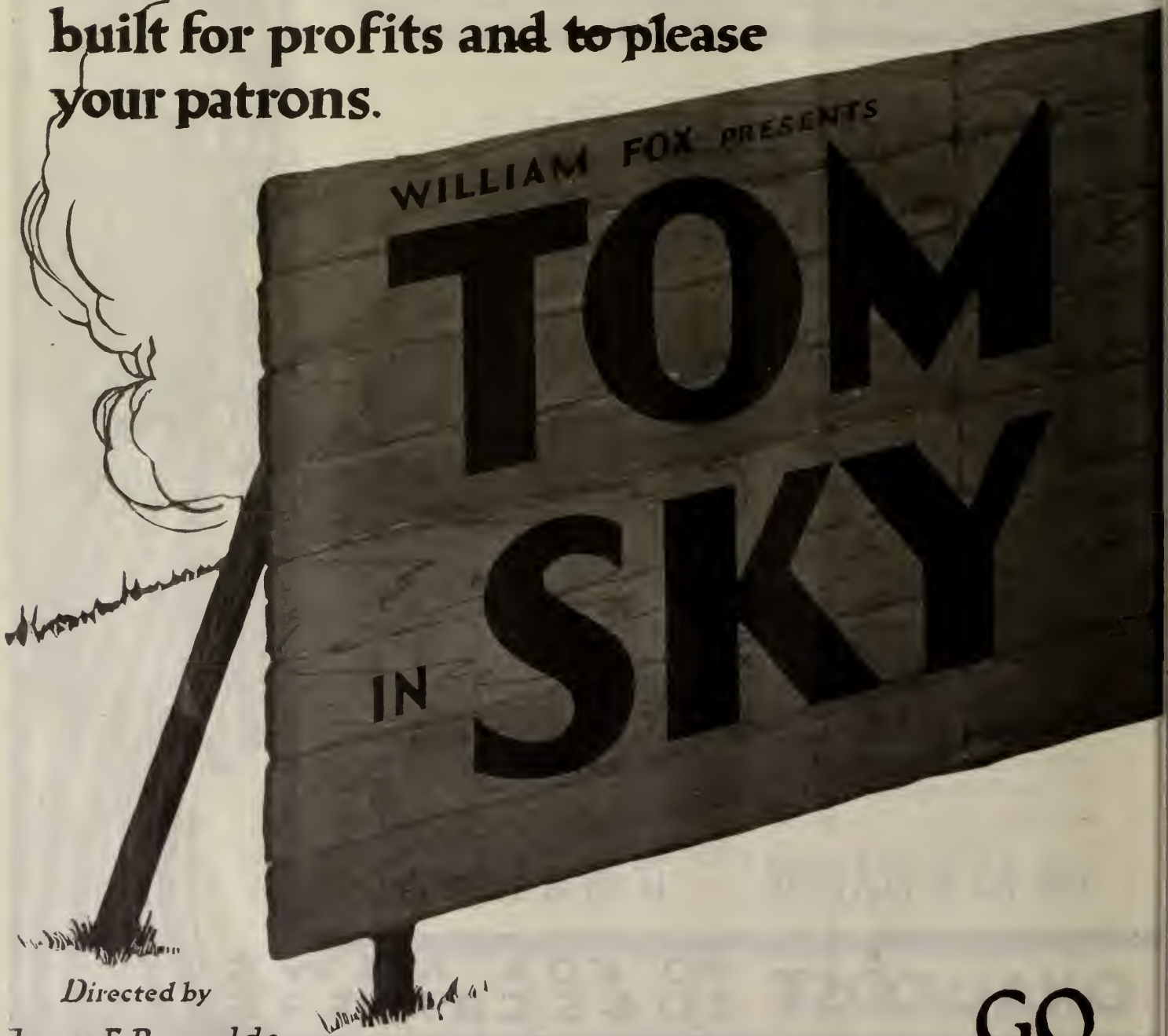
ONAL COST TO FOX NEWS SUBSCRIBERS

The Biggest Picture that ever hit your town!

A special Tom Mix thriller

Advertise SKY HIGH like a three-ring circus.

Here is a chance for Tom Mix exhibitors to clean up a bankroll. SKY HIGH was built for profits and ~~to~~ please your patrons.



Directed by
Lynn F. Reynolds

GO

A thrilling romance of the Grand Canyon of Arizona

AFTER IT LIKE A CIRCUS!

Gene Emmick, King of Short Reel Exchangemen, Frisco, wires: "Hurray for Eddie Lyons. His Comedies Are Greatest. Two Reelers on Market."
Ask Gene—
He Knows

W. E. Shallenberger,

ARROW PICTURES
INDEPENDENT

Arrow Pictures Are Sure Profit Pictures for the Independent Exchange Man and the Independent Theatre Owner.

They Are Sold on Merit Alone, and Always at a Fair Price.

Arrow Stars Draw Capacity Houses. Their Pictures are Real Entertainment.

EDDIE LYONS

IN A KNOCKOUT SERIES OF 12 SUPER-COMEDIES

Distributors for United Kingdom:
INTER-OCEAN PHOTOPLAYS, Ltd.
162 Wardour Street, London

ARROW FILM CORPORATION
220 W. 42nd Street, New York City

Exhibitors Direct Service Exchange, St. Louis, say: "The Arrow Comedy Franchise Fills a Long Felt Need for the Live Wire Exhibitor." *You'll Think So Too.*

W. E. Shallenberger

52 comedy franchise one a week

SPEED COMEDIES
BROADWAY COMEDIES
CRUELY-WED COMEDIES
MIRTHQUAKE COMEDIES

ARROW FILM CORPORATION
220 W. 42nd Street, New York City

ARROW PICTURES
INDEPENDENT

These Live Wires Now Hold the Arrow Franchise

Arrow Exchanges, Inc.
New York, N. Y.

De Luxe Film Company
Philadelphia, Pa.

Quality Film Corporation
Pittsburgh, Pa.

Palmore & Homand
Baltimore, Md.

Eltabran Film Company
Charlotte, N. C.

Eltabran Film Company
Atlanta, Ga.

Lande Film Dist. Company
Cincinnati, Ohio

Lande Film Dist. Company
Cleveland, Ohio

Progress Pictures Company
Chicago, Ill.

Progress Pictures Company
Indianapolis, Ind.

Exhibitors Direct Service Exchange
St. Louis, Mo.

Reelcraft Film Corporation
Davenport, Iowa

First National Exhibitors Circuit
Dallas, Texas

Peerless Film Service
San Francisco, Cal.

Peerless Film Service
Los Angeles, Cal.

Make YOUR Arrangements NOW!

Distributors for United Kingdom:
INTER-OCEAN PHOTOPLAYS, Ltd.
162 Wardour Street, London

ANNOUNCING TO

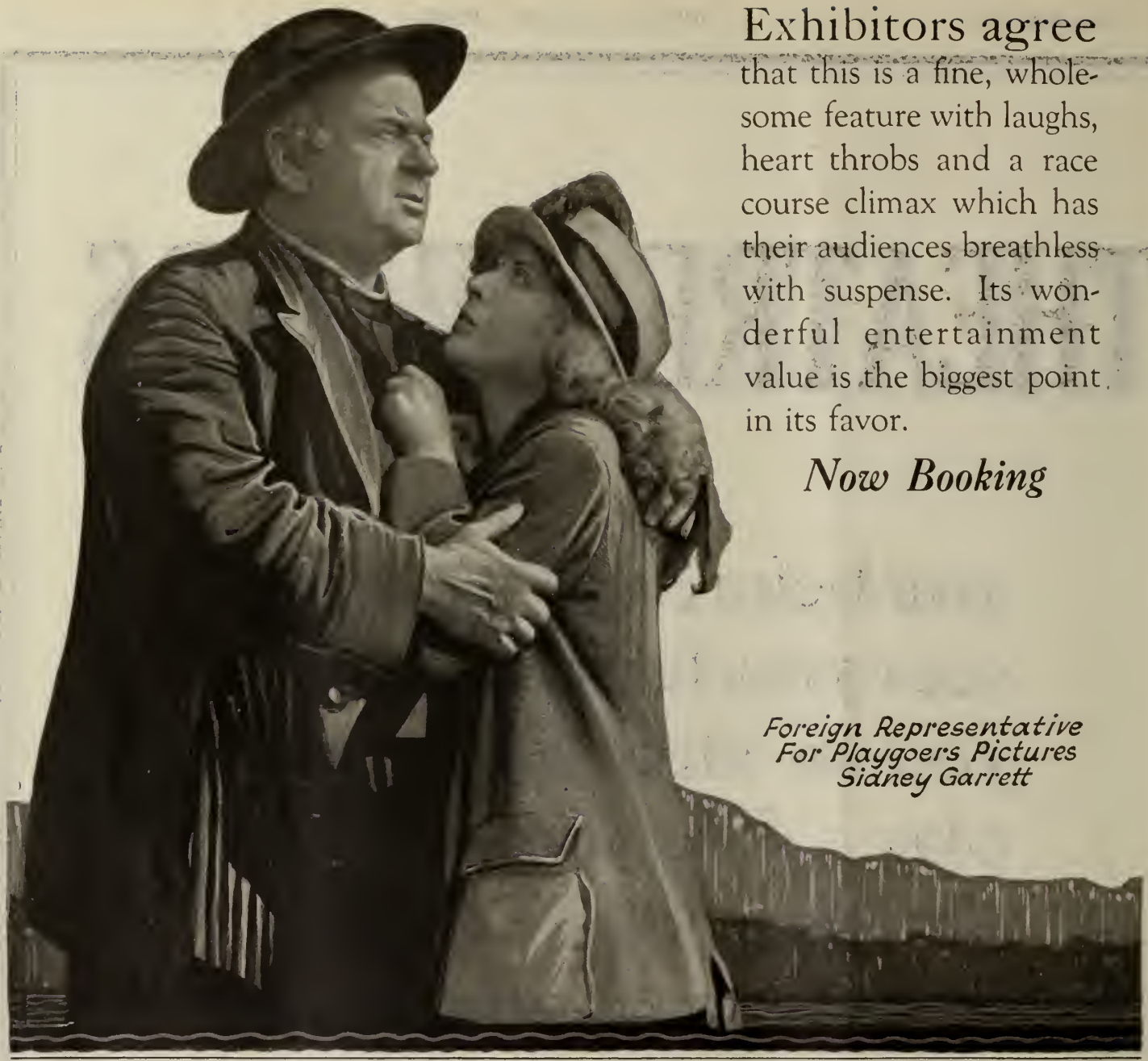
A weekly rotogravure service of eight pages—beginning soon.

Each page giving perfect reproductions of scenes from the latest releases.

This service gives you a perfect idea of the feature to be offered

THEATRE OWNERS

you before the salesman sees you, further it gives you an ideal lobby display. File your copies of Moving Picture World away—they will give you a complete pictorial review of all important future productions.



Exhibitors agree that this is a fine, wholesome feature with laughs, heart throbs and a race course climax which has their audiences breathless with suspense. Its wonderful entertainment value is the biggest point in its favor.

Now Booking

Foreign Representative
For Playgoers Pictures
Sidney Garrett

PLAYGOERS PICTURES INC. *presents*

FATHER TOM

with

TOM WISE

Directed by John B. O'Brien.

Distributed through Pathé Exchange Inc.

"It's dishes, dishes, dishes—I hate them and I'm leaving you forever."

Louis B. Mayer presents

"THE SONG OF LIFE"

The John M. Stahl Production

Directed by

John M. Stahl

A drama of dishes and discontent—a human interest story of the problems of the Home today and what goes to make for happiness.

Story by John M. Stahl
Screen version by
Bess Meredith

As Fine a Drama As You Wish to See

"Hy Sy! This hopera bores me stiff. Let's go round to the music 'alls."

A Hepworth Picture Play

"ALF'S BUTTON"

with

Leslie Henson

England's Foremost Comedian

and

Alma Taylor

The Screen Darling of London Town

He had a Harem wished on him when he only wanted "his best girl." Rub Aladdin's button and see what pops up.

From the novel by W. A. Darlington.
Adapted by Blanch Mac MacIntosh.
Produced by Cecil M. Hepworth.

As Funny a Comedy as You Wish to See

FIRST NATIONAL ATTRACTIONS

There'll be a Franchise everywhere

NEW YORK TIMES

delay," staged and arranged by Zuro: fourth aniversary specialties/ the Rivoli.

The celebration of the Rivoli's fourth anniversary is made merry this week by the latest Buster Keaton comedy, "The Playhouse." This piece of romping absurdity is the brightest and most ingenious thing Mr. Keaton has done. For example, it uses multiple exposure to the limit to permit the solemn, but nevertheless subtle, comedian to be everybody in a show within the show, persons in the audience, players in the orchestra, performers, stage hands and theatre staff—until he wakes up and his troubles begin. Keaton is one of the few really accomplished clowns of the screen, constitutionally comic, it seems, and never more so than in "The Playhouse." And he is able to give his best because of the skillful direction of the picture.

The photoplay at the Rivoli is adaptation of Frederic S. ...m's lightful comedy, "Three ... in which, it will be rec... who saw it in New York ... circumstanced soldiers ... return from the war ... customed to the accor... rected individuals w... convential, too. T... ticularly suited ... least a fairly ... substitute of ... Some one th... proved upo... sult it ha... fare, wi... humor ... and h... simp... man... no...

The New York Times gives

the Feature's Place

in its review to

"THE PLAYHOUSE"

that's the way

BUSTER KEATON

Is Going Everywhere

Any show is a good show if Keaton heads the bill

A First National Attraction presented by Joseph M. Schenck and written and directed by Buster Keaton and Eddie Cline Released on the Open Market

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JANUARY 28
1 9 2 2

Mr. Hays Accepts

THROUGH an announcement made by President Harding the country at large became aware that Will H. Hays, postmaster general of the United States, is to resign from the Cabinet and accept the leadership of the new producers' and distributors' organization.

We published several weeks ago our impression that Mr. Hays would take the job, because it has size to it rather than because the salary will be adequate. Then came President Harding's announcement in Washington, and this week the actual signing of the contract. It is definitely stated that Mr. Hays will begin his new duties on March 4.

Already there is evidence of the wisdom of the choice. Take the daily newspapers, for instance. They reported the story of the signing of the contract, and the taking of pictures and the informal feast that followed, with just as much care as if the Reformers and the Censors were having a party. The news columns actually were human to the screen.

This is a straw which may show the direction of the wind, but better and finer, bigger and more important, is the character, ability and standing of Will H. Hays. His first statement after acceptance contained these significant words: "The purposes of this association will be to attain and to maintain the highest possible standard of moving picture production and to develop to the highest degree the moral and educational value of the industry."

This is a statement that is as simple and direct as words can make it. It tells the story and gives the message, and it is without frill or fancy.

And then he adds: "I believe in the earnestness and integrity of their determination to carry out these purposes and am convinced of the possibilities of very large plan and successful consummation."

There is a definite purpose, a complete co-operation and a full understanding at the outset and the beginning is splendid. We have an earnest regard for the importance of the new condition. We believe the entire industry, as well as the producers and distributors, will profit by the situation. It seems to clear the air and give definite form to the purposes of the forward-looking men of our business.

We venture thus early to congratulate the industry on the Hays leadership. It's not a speculation. It's a proved thing of character. And we also congratulate Mr. Hays on having accepted a bigger job than that of Postmaster General of the United States.

Arthur James

High Spots in the Week's News

AS predicted months ago by Moving Picture World, the distributors' test of the anti-deposit bill in Nebraska will be made in the courts. Goldwyn brings the action against the state attorney general, and intervening petitions are filed by other large distributing concerns. The M. P. T. O. A. is preparing to wage a counter-offensive in favor of the present law, which stipulates that advance money on pictures be placed in a trust fund and not used by the distributor in an investment way. It promises to be a big battle that will require long legal action to settle. The plaintiff alleges that the law is unconstitutional.

* * *

The new Canadian Government promises to repeal the "Marking Act," which provided the stamping on goods of the name of the country in which they were made.

* * *

The U. S. Supreme Court dismisses for want of jurisdiction the appeal brought by Kansas City projectionists and other employes of theatres from the decision of the Supreme Court of Missouri against picketing.

* * *

Harry Carey denies the rumor that he has arranged to distribute future pictures in the state right market, saying he has made no plans at all as yet.

The report of the New York Motion Picture Commission for the first five months of its existence reveals its desire to have for spending about $64,000 more than allotted it for the first year. While it admits the necessity for few eliminations, saying that films are generally very good, yet it explains this condition by claiming its efforts have caused the improvement. The report asks for an increase of the commission's powers by legislative action.

* * *

The M. P. T. O. A. disclaims any hand in the appointment of Will Hays as head of the motion picture industry at a supposed salary of $150,000. The meeting at which this announcement was made occurred in Washington, D. C., January 12. Plans were made for the annual convention in May.

* * *

The judiciary committee of the House of Representatives, Columbia, S. C., is considering a censorship bill that is designed primarily to be a revenue-raising measure. Representatives of the Southern Enterprises have been lobbying against it, and members of the M. P. T. O. A. will take a hand in the opposition.

* * *

Eddie Polo incorporated his own serial company in New York State for $10,000. Ivy Ostrow and H. G. Kosch also appear as incorporators.

When the New York exhibitors' Motion Picture Ball is run off at Albany, it looks as though trade papers will conserve space by naming those not present instead of those there. It surely promises big, this supreme effort of Empire State showmen. Now the dope is that even the Inaugural Ball won't exceed it in brilliance, and that society will be present in flocks.

* * *

Representatives of the N. A. M. P. I. introduce, through Senator Walsh of Massachusetts, a national film theft bill to protect the industry from film piracy both here and abroad. The state laws have been found inadequate. The bill provides heavy penalties, holding responsible both the buyer and receiver of stolen or duped film.

* * *

The Senate Finance Committee decides to adopt the wholesale selling price in the principal wholesale markets of the country as a basis of levying ad valorem duties on imported merchandise of all kinds, wherever possible. It is probable that the Senate Finance Committee will put films in the class of merchandise subject to duty on the basis of foreign production cost, plus a reasonable profit to the producers, cost of transportation and plus a reasonable allowance as importing profit.

To exhibitors reviews are of inestimable value. In their trade paper they demand and should get reviews of all the new productions at a time when they will be of use.

Moving Picture World Supplies This Service:

This paper publishes more new reviews than any other paper.

In This Issue There Are 20 Reviews

Last week MOVING PICTURE WORLD published nine more than its nearest competitor. And the two weeks preceding (both of them containing holidays) this service doubled that of the other trade publications. It is the same story week after week.

The reviews deal with productions in time to be of service to the theatre manager.

Exhibitors follow MOVING PICTURE WORLD in "shopping" for pictures. Because they know its reviews are fearless, fair and forceful—written with honest judgment as the sole standard.

Hays Will Head Picture Organization; Contract Signed Wednesday in New York

Harding Permits Resignation from Cabinet—Begins New Work After March 4

POSTMASTER-GENERAL WILL H. HAYS has formally announced acceptance of the position of president of an organization of producers and distributors. He signed the contract Wednesday evening, January 18, and will begin work after March 4, his resignation from President Harding's Cabinet having been approved, regretfully, by the chief executive. Mr. Hays wrote the following statement for the press:

"I have signed a contract to serve as the executive head of a national association of motion picture producers and distributors which will be formed.

"The purposes of this association will be to attain and to maintain the highest possible standard of motion picture production and to develop to the highest possible degree the moral and educational value of the industry.

"I believe in the earnestness and integrity of their determination to carry out those purposes and am convinced of the possibilities of very large plans and successful consummation.

"My service will begin immediately after March 4, next.

"WILL H. HAYS."

The decision was reached at a dinner of thirty covers given Mr. Hays at Delmonico's, New York City, Wednesday evening. Those present were William Fox and Adolph Zukor, who sat on either hand of the guest; Marcus Loew, R. G. Cole, Lewis J. Selznick, Percy L. Waters, Carl Laemmle, John D. Williams, Samuel Goldwyn, W. R. Sheehan, T. B. De Witt, Myron Selznick, R. H. Cochrane, A. Herman, Robert Leiber, Nathan Burkan, A. H. T. Banshaff, L. Lehar, Gabriel Hess, W. E. Atkinson, Arthur Brisbane, Francis A. Gugger, C. C. Pettijohn, J. Robert Rubin, J. M. Quinn, Courtland Smith and Hinckle Hays. Pathe, Associated First National, Vitagraph and the M. P. T. O. A. were not represented at the dinner.

The statement of the committee in charge of forming the new organization was given out with that of Mr. Hays, just before the dinner, and reads as follows:

"It is with the greatest satisfaction and pride that we, who have represented the motion picture industry in the negotiations with Postmaster-General Hays, announce that immediately after March 4, 1922, Mr. Hays will be the active and directing head of a national association of mo-

(c) Underwood & Underwood

WILL H. HAYS

tion picture producers and distributors.

"We have secured the man we know to be the best fitted to direct the industry to its predestined place of importance in the civilization of today and tomorrow.

"The public will find we will follow the leadership of Mr. Hays with that faithfulness and enthusiasm which he has never failed to inspire.

"We are both proud and happy in our association with Mr. Hays and we look forward to the future with perfect confidence."

The statement was signed by Messrs. Zukor, Fox, Loew, Selznick, Cole, Goldwyn and Laemmle.

The purpose of the dinner was to afford Mr. Hays the opportunity to meet personally all the executives in the industry and discuss a general reorganization of policies, it was announced. Before going to Delmonico's, about a dozen film executives accompanied Mr. Hays from the Waldorf-Astoria Hotel to the Fox studio, where the new leader was photographed signing a dummy contract. Mr. Hays carefully tore up the paper bearing his signature after the picture has been taken.

President Harding and Mr. Hays conferred on January 14. Following the conference, the President made the following statement:

"The Postmaster General and I have been discussing at considerable length the proposal which has been made to him to become the head of a National Association of Motion Picture Producers and Distributors, " said the President. "If the arrangement proves to be, when the details are worked out, what it seems to be, I cannot well interpose any objection to Mr. Hays retiring from the Cabinet to take up a work so important. It is too great an opportunity for a helpful public service for him to refuse. I shall be more than sorry to have him retire from the Cabinet, where he has already made so fine a record, but we have agreed to look upon the situation from the broadest viewpoint and seek the highest public good."

At that time Mr. Hays announced: "With the President's consent I have decided to undertake the work suggested by the motion picture producers and distributors. No contract has been executed as yet. I am assuming, of course, that a satisfactory contract will be possible and one which will make certain the carrying out of the high purposes contemplated for this great industry."

The purging of the screen of some of the evils of which not only the public but the industry itself has complained, and the uniting of all branches of the industry for the advancement of Americanization and educational work and other subjects in which there is no competition, are among the ideas which the Postmaster General said he desires to put into effect. There is no intention of forming any combination, it was explained, which would affect the present star system or in any way tend to restrict competition, nor is there any desire on the part of the producers and distributors to interfere in the least with the exhibitors.

Following this announcement of Mr. Hays, a statement was issued, signed by the chief executives of nine film companies. It follows:

"Mr. Will H. Hays, Postmaster-General, has definitely decided to associate himself with the nation's moving picture industry, on a basis suggested by the undersigned. In order to raise to the highest point the educational and moral value of our great industry, we desired to secure the co-operation of the man best adapted to inspire public confidence and interest, as a guiding and directing mind, in all questions effecting simultaneously the public welfare, and the interests and duties of our industry.

"We know that we have secured the right man and the best man in Mr. Hays, the man selected by President Harding for the place of greatest moral and business responsibility in his cabinet. As director and supervisor of the mails, as promoter of the national service that touches daily every citizen, Mr. Hays has shown himself a master in management and good judgment.

"We represent an industry that deals directly with the entire nation, an industry destined more and more to form and influence national taste and interests, and to promote national education. We consider ourselves and our industry most fortunate in securing one whom President Harding chose, for his cabinet, as of such high ability and integrity, as to be entrusted with the nation's most important service, its universal service to the citizens. The President, in releasing Mr. Hays that he might undertake his new, nation-wide task, has expressed his appreciation of that task's importance, and the responsibilities attached to it.

"We the undersigned, are also mindful of the responsibility that weighs upon us, and we welcome, gratefully, in our work, the co-operation, advice and association of Mr. Hays. His knowledge, ability and judgment will be devoted to making of the moving picture, carrying its message direct through the eye to the brain, the complete force in spiritual, educational and moral development that it was predestined to be."

The signers are: Hiram Abrams, United Artists; Rufus S. Cole, R-C Pictures; William Fox, Fox Film; Samuel Goldwyn, Goldwn Pictures; Carl Laemmle, Universal; Marcus Loew, Metro; Lewis J. Selznick, Selznick Pictures; Percy L. Waters, Triangle; Adolph Zukor, Famous Players-Lasky.

Sweeping Reorganization of Paramount Sales Department Announced by Kent

IN the interest of efficiency and to bring himself into closer association with individual sales problems, S. R. Kent, General Manager of Distribution, Famous Players-Lasky Corporation, has announced the following re-organization of the executive staff of the sales department:

The position of General Sales Manager is abolished and hereafter there will be three General Division Sales Managers. H. G. Ballance will be General Division Sales Manager of Division No. 1, which will include the Boston, Maine, New Haven, New York, Albany, Philadelphia, Washington and Buffalo offices.

George W. Weeks, formerly general manager of Famous Lasky Film Service, Ltd., of Canada, becomes General Division Sales Manager of Division No. 2, which will include the offices in Canada and the Detroit, Cleveland, Pittsburgh, Chicago, Milwaukee, Cincinnati and Indianapolis exchanges.

G. E. Akers, formerly Assistant General Sales Manager, is temporarily assigned as General Division Sales Manager of Division No. 3, which will include Minneapolis, Des Moines, Omaha, Kansas City, St. Louis, Salt Lake City, Denver, San Francisco, Los Angeles, Seattle and Portland, Ore.

H. E. Elder, formerly Assistant General Sales Manager, is temporarily assigned as Special Representative in charge of the Indianapolis District, succeeding F. C. Creswell, who has been temporarily assigned to important duties connected with the new plans of organization.

In the absence of Mr. Kent, who will assume the responsibilities of General Sales Manager in addition to those of General Manager of Distribution and is frequently obliged to be out in the field, the home office sales organization will be operated by a Sales Cabinet consisting of H. G. Ballance, George W. Weeks, G. E. Akers, F. V. Chamberlain, Jerome Beatty and Claud Saunders.

Prizma Wins Patent Case

The patent office interference, obtained by A. Hernandez-Mejia in 1918, with the Kelley patent owned by Prizma, Inc., was on January 3 finally decided in favor of William V. D. Kelley, technical advisor of Prizma, by the unanimous decision of the Court of Appeals of the District of Columbia. The cause of the controversy relates to methods of making double-coated positive motion picture film in natural colors, and the product itself.

Ince Getting Replies

Editors everywhere are evincing a great interest in the world survey instituted by Thomas H. Ince as a means to ascertain just what the public really wants in the way of motion pictures. The questionnaires which recently left the Thomas H. Ince studios to editors in the United States, Europe, South America, Australia, Canada, Mexico and the American insular possessions, have already started on their return journey.

Censorship Costs Producers $158,085 in Five Months, and Censors Want More

Report Admits Few Films Violate Statute, and Amendments Are Asked

IN five months, motion picture censorship in New York State has cost producers the sum of $158,085.97. This represents only one feature attendant upon censorship as it is revealed in the report just submitted by New York State Motion Picture Commission to Governor Miller. During the same five months, from August 1 to December 31, the commission spent $36,687.80, of which $16,535.26 went for personal service, while traveling expenses amounted to $4,012.29; rent, $2,291.65; projection, $1,818.75; permit leaders, $3,624.98, and license leaders the sum of $2,494,04.

The report closes with the following significant sentence:

"The appropriation made for the commission at the last session of the legislature, evidently without any precedent to guide it or understanding as to the magnitude of the work, will be insufficient for the activities of the year, and if the work is to be carried on in accordance with our understanding of its importance, a larger appropriation will be necessary for the ensuing year."

Five Recommendations

The report carries with it five recommendations in the way of amendments to the present law. These are:

The law to be amended so as to authorize the commission to furnish the film for the exhibition of the serial number as a part of the license or permit leader.

The law to be amended, giving the commission power to refuse the granting of a license or permit for films which contain unpatriotic or seditious features or matter.

The statute to be amended in such manner as to clearly define the educational, scientific, religious or charitable films, making clear what films are exempt from the payment of the required fee.

The law to be amended so as to make clear the right of the commission to charge producers of films which are exempt from payment of the fee, a price sufficient to reimburse the state for the permit or license leader.

The law to be amended so as to empower the commission to retain the fee paid for the original of a film condemned in its entirety, for the purpose of reimbursing the state, partially, for the expense it has incurred in reviewing the film.

A Voluminous Report

The report of the commission covers ten single-spaced typewritten pages. While it was the original intention of the commission to submit its report to the legislature, a closed persual of the law revealed that it should be submitted to the governor direct. While the report reached the hands of Governor Miller last Friday, it was not made public until late Monday afternoon, when copies were handed out from the Albany bureau of the commission.

And now as to what the commission has done during the five months to warrant expenses of a sixth of a million to producers, and of approximately $37,000 to the state.

During the five months, the commission has passed upon 3,630 reels. All told, it has granted without examination, a total of 6,194 permits. It has issued 1,330 licenses and approved 1,170 films without eliminations. There have been 160 films from which eliminations were made during the five months, and five features were condemned in their entirety, while scenes eliminated numbered 477 and titles eliminated numbered 268.

Eighty-five eliminations were made on the grounds of indecency, thirty-five because of inhuman scenes, while fifty-four, it is alleged, tended to incite crime and sixty-one were of the sort which, had they been shown, would have corrupted morals, with five claimed as sacrilegious.

Dramas suffered the most. From these the commission in five months has made eighty-one eliminations, while the shears of the censor have been felt on 43 comedies, twenty comedy-dramas, seven serials, four news reels, three educational and two cartoons. From the decisions of the commission sixteen appeals were taken by the applicants, asking for a review by the entire commission.

Much of the introductory matter to the report concerns its creation, including an argument for the location of the office in New York City and the events leading up to the opening of the office on August 1. There is a significant sentence in the introduction which reads as follows:

(*Continued on following page*)

Censors Want $64,265 More

THE New York State Motion Picture Commission figures that its running expenses this year will mount to $134,265, or $64,265 more than was appropriated last year for the expenses of the commission from August 1, on. A good part of this increase, or at least approximately one-half of it, comes about through a request for $30,000 to meet the salaries of twelve inspectors and reviewers, entirely new positions, and which it is claimed are needed.

The commission has filed its request in connection with the annual state budget. With one or two minor exceptions, there are no requests for any increases in salaries. The commissioners themselves will continue to receive $7,500 each, but the budget contains a request for two deputy commissioners at $4,000 each, which means that in all probability another deputy will shortly be appointed for reviewing pictures, as one of these deputies was named last fall.

In the way of expenses incurred in the projecting of films, there is an item of $7,500. At the present time, the commission has an arrangement whereby it pays so much for each film run. When the commission was organized it was figured that such an arrangement would be preferable to the leasing of another room and the installation of the necessary equipment, together with the salary of a projectionist who might be busy for only a short time each day, and yet who would naturally enough demand the union wage scale.

That the commission intends to broaden its activities is very evident from the fact that in place of the fifteen employes, provision has been made in the budget for twenty-eight, including the twelve which is it proposed to add as inspectors and reviewers.

During the past five months the receipts of the commission have been as follows:

	License	Permit	Seal—No Fee	Receipts
August	$10,312.00	$49,734.00	———	$60,046.00
September	9,293.00	44,756.00	———	54,049.00
October	8,229.00	7,948.00	$58.00	16,235.00
November	12,948.00	1,563.00	62.00	14.573.00
December	11,220.00	1,620.00	74.50	12,914.50
	$52,002.00	$105,621.00	$194.50	$157,817.50
Interest				268.47
Total				$158,085.97

"Comparatively few of the films presented violate the standards fixed by the statute."

Describes Methods

Continuing, in a description as to the methods employed to identify licensed films, the report takes up the matter of projection, stating that 50 cents a reel is being paid to operators of projection rooms in the same building where the commission is located. This, it is claimed, is not only economical but also serves to relieve the state of the responsibility of having in its possession, and caring for, films which are in some instances of great value.

"We have found," say the commissioners in their report to the governor, "that the main violations during the first two or three months arose from an ignorance of the law and the requirements of the commission. The number of violations, we are satisfied, has materially decreased as the producers and exhibitors have become familiar with the statute and the commissions requirements. There has been a desire, we are satisfied, on the part of the producers as a class, and particularly the exhibitors, to co-operate with the commission in its work.

Allege Transferring of Seals

"There are, however, some wilful violations of the law and certain exchanges, undoubtedly in connivance with some of the producers, have undertaken to escape the payment of the fee which the law prescribes, by the transferring of seals and the interchanging of the serial numbers, and also by exhibiting pictures for which neither a license nor permit has been issued. We feel that the trade has now had sufficient time to comply with the statute and that the same should be vigorously enforced. It will, however, be necessary to provide adequate inspection in order to accomplish this result."

Continuing, the commissioners tell what a mammoth industry the motion picture has become; that it is the universal language; that there is no avenue known through which a message can be conveyed to so many people, and that as a moulder of public opinion it is without an equal; that the motion picture does more to influence the lives of the people than all the newspapers, books and magazines put together, etc., etc.

In explanation, the commission goes on to say that such observations on the part of its three members are made solely to show the necessity for clean and wholesome pictures on the screen.

See Material Improvement

Continuing, the report says:

"In this connection, it might be stated that since the organization of the commission, there has been a material improvement in the films presented for examination and license. The leaders in the industry are coming to recognize that merit in pictures brings its reward the same as in other fields of endeavor.

"It has been demonstrated to the satisfaction of the producer, that clean and wholesome pictures are the ones which bring the largest financial return, and while there are a few producers who evidently desire to cater to the lower instincts of the human race and present unclean, immoral and salacious films, yet we are glad to report that this number is in the great minority. The class of producers last referred to fail recognize the responsibility which they owe society and are only actuated by greed.

Would Repeal Censorship

A bill for the repeal of the Clayton-Lusk censorship act has been introduced in the New York Legislature by Assemblyman Lewis A. Cuvillier and has been referred to the ways and means committee. It is believed to be satisfactory to all branches of the industry; the N. A. M. P. I. and American Federation of Labor have already approved it, and the M. P. T. O. A. is expected to.

"We regret very much that many of the producers of films seem to deem it necessary or wise to incorporate in films in such a marked degree the vices of the human race, and also to depict violations of law in the commission of various crimes. The commission endeavors to enforce the law concerning films of this character and to discourage their exhibitions.

Has Regulated Advertising

"The commission is also given jurisdiction over the advertising matter used by producers and distributors of films, and the commission has not been unmindful of its duty in this respect and has in so far as it has been able, with its present force of employes, inspected and regulated the advertising matter sought to be used.

"While it will be some period of time before all of the unclean or questionable films can be removed from the screen, owing to the fact that many thousands of films were on the screen prior to August 1, and that it is a physical impossibility to examine them within a short period of time, yet the commission has undertaken to recall films for review which are objectionable and for which permits have been issued, in an attempt to purge the objectionable features or condemn such as violate the statutes."

An entire page is geven to discussing educational films. Concerning these, the commission says in part:

Educational Films

"We are happy to state that a decided impetus has been given to the production of classes of films which are purely educational. Among these films are those portraying the lives and works of the various authors. Patriotic films are being produced which can be used very effectively in Americanization work. The producers of films of this character should be encouraged in every possible way for they are undertaking a great work. They are, however, exhibited in theatres, and by the construction on the part of the Attorney general, it is questionable whether producers of films of this character should be required to pay the fee. The statute in this respect must be clarified."

In the way of inspection the commission admits that it has not been able to do much mainly by reason of the fact that it has not the force to do the work. The report states that a suggestion has been made that each theatre in New York state be required to make a daily report as to whether or not the films which it runs carry the license or permit numbers The commission is against this scheme on the grounds that the exhibitors would not care to become informers against the producer or an exchange.

Neither is the commission in favor of a system of voluntary inspection, such as has been talked. This system, according to the report, has proved unsatisfactory, because as a general run, such inspectors generally attend the best theatres and soon become weary of their task.

Continuing, the commission says:

"The commission is satisfied that some of the exchanges and exhibitors have adopted the practice of removing the license or permit leaders from the films, upon which they were intended to be used, and using them on other films, and we are also satisfied that numbers have been exhibited upon films other than those for which they were issued. These violations have led us to the conclusion that the serial number should be made a part of the identification matter furnished by the state."

In conclusion, the report goes on to say:

"The industry in general has, we think, intended to, and has co-operated with us in our work. This is particularly true of the exhibitors. We feel that great results have already been accomplished by the commission. It may be partially due to a determination on the part of the producers to eliminate abuses which have crept into the industry and also partially due to the fact that the commission had been created and has undertaken the important duties assigned to it. The mere fact of the existence of the commission has had a very salutary effect, and producers as fast as the standards required by the commission could be accurately gauged, have in many instances deleted their films. The determination of just what constitutes decency or indecency constitutes a large part of the difficult work which the commission has performed.

"The producers themselves recognize the fact that every substantial improvement in the character of the films presented is already apparent, but those opposed to censorship or regulation attribute

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England Not Suitable for Production Purposes, Says Myron Selznick; English Would Like to See Sweden Succeed America as World's Film Centre

By T. S. da PONTE

MYRON SELZNICK, vice-president in charge of production of the Selznick Company, back from Europe, brings news of having arranged for the Selznick organization to distribute its pictures in the British Isles through Pathe Freres Cinema Co., Ltd., of England. He also brought back his impressions of England in general and as a place to produce pictures.

To sum up his ideas in regard to the latter, England is altogether "impossible." "I wouldn't try to make pictures in England under any circumstances," Mr. Selznick said. "In the first place the climate is all against it, and in the second place there are no locations or scenes which lend themselves particularly to the making of pictures. In some places there are beautiful views along the countryside, but they are no more lovely nor are there as many to be found as in places on the Continent or in this country.

"Most of the English picture organizations are transferring their producing centers to Italy and the Riviera. There they find the climate and other conditions conducive to the making of better pictures than they obtain in their own country.

"In England there is a very antagonistic feeling against everything in America and, particularly, on the part of the English producers, against American films. They are talking there of Sweden succeeding America as the world's film centre. Inasmuch as they themselves, can't out-do America they are anxious to see any other country prosper in America's stead.

"They are even welcoming German films with open arms and giving Germany every encouragement in an effort to down America—and this in spite of the fact the feeling against Germany and everything German was so intense following the war. But in spite of the antagonism to America the pictures made in this country are constantly gaining headway in England because they are the best shown there, and in fact have almost monopolized the market."

Mr. Selznick, while in England signed Evelyn Laye, a noted English beauty and actress, to a contract, and she will come to this country to take the leading part in the filmization of a story which Mr. Selznick bought while abroad. He is very enthusiastic regarding the possibilities which this story holds as a screen production, and, to use his own words: "Someone connected with another company is sure to get fired for not buying this story when he had the opportunity before I did. I can't understand how he passed it up." Miss Laye, who will play in the lead, is at present acting in "The Fun of the Fayre," in one of the biggest "hits" of the present day in England.

There is a possibility of the Selznick company making some pictures in California, Mr. Selznick said. The matter is under contemplation and will be decided in about a week. "The way I would like to run things would be to make one or two on the coast, and then one or two in the East," he stated.

Speaking of the money American pictures are able to make in Europe, Mr. Selznick stated that "in France they haven't the money to pay big prices for American productions and in England they won't in spite of the high prices the theatres charge for admissions. Why even in the second-rate theatres in England, seating only three or four hundred persons, the average admission fee is the equivalent of eighty cents in American money."

Mr. Selznick was on board ship on his was back to America when the Irish question was settled. "You see," he said laughingly, "I had no hand in settling that."

Asked as to what effect the settlement would have on the film industry he stated that he thought it would in a measure "open up" Ireland to pictures, but that he did not know how profitable the market would be.

Kunsky's Capitol Theatre in Detroit Opens, Country's Fifth Largest House

The crowning achievement in the career of John H. Kunsky, of Detroit, was reached January 12 when the Capitol Theatre was opened. A line of people, more than five blocks long, three abreast, waiting for the doors to open and at six o'clock the line was more than a block, despite the drop in the temperature to about 14 above zero, with a cold wind, and the line never broke until the cashier stopped selling tickets after ten o'clock.

Many notables of Detroit, and men prominent in the film industry, were present. A motion picture of the audience and crowd outside were taken and shown before the audience left the theatre.

Then came the show—without any hitch. The orchestra, 45 men, under the direction of Eduart Werner, gave a splendid rendition of Tschaikowsky's symphony "1812." The pictures shown were Pathe News, Pathe Review, Bruce Scenic, then the First National feature, "The Lotus Eater," ending up with a Snub Pollard comedy.

Estelle Carey, a soprano, who has been heard many times before at the Madison, rendered two songs. Another vocal number was rendered by Orville Griffith and Walter Smith, well known in Detroit musical circles.

The Capitol Theatre is located on Broadway and extends through to Madison avenue. It is just a stone's throw from Grand Circus Park and the Detroit Athletic Club. Its cost is over two million dollars, including the property. The main entrance is on Broadway. The decorations are in blue and gold with a dash of old Italian rose. Everywhere these colors predominate—in the vaulted ceiling, supported by massive columns and arches; in the broad panels above the doors that give entrance to the foyer; in the walls of the great staircase off to the right, and the single great chandelier. After you enter the foyer, your eye is attracted to a grand stairway starting to the right, half way across the promenade and giving access to a mezzanine floor. Above the mezzanine floor is the balcony. All seats in the mezzanine are boxed off and are reserved for all performances.

The promenade is 242 feet long and extends from the Broadway side through to the Madison avenue side. The Capitol is said to be the first theatre where the foyer ceiling is at the top of the house, which gives a spacious effect. The backwall of the foyer rises about 40 feet. At the first landing of the grand stairway, leading to the mezzanine, it is broken by an arch that rises nearly to the ceiling and on either side of the stairway, between it and the entrance are more arches. The wall is done in the same intermingling of blue and gold, while the arches are hung with beautiful long drapings of old Italian rose. At the base of each of the two side arches is a large, lounging davenport, also in old rose. In the panels between the arches are two attractive paintings. In fact, you'll find beautiful paintings all through the house. They represent a collection that has taken Mr. Kunsky some three years to secure. The auditorium has only large crystal chandeliers the balance of the theatre having concealed lighting. Although about 10,000 bulbs are used in lighting, about 9,900 of them are concealed. All the effects obtained are from reflected light, so that there is no glare in any part of the house.

The Capitol is said to be the fifth largest theatre in the United States and stands as a monument to John H. Kunsky, and George W. Trendle, his general manager.

William Brandt Sees a Necessity For Radical and Quick Action in Reducing Motion Picture Rentals

THE following statement was issued by William Brandt, president of the Theatre Owners Chamber of Commerce of New York City:

"I am not an alarmist, but unless something radical is done and done real soon in reducing film prices to exhibitors, I predict that before the first day of summer arrives over 75 per cent of the theatres in this territory will be obliged to close their doors.

"The difference in the present exhibition values which the exhibitors are obliged to pay in their respective territories, and the receipts at the box office, are so far apart and their losses so heavy, that unless some change is made real soon they will not be able to continue to lose the huge amount of money which they are obliged to at present.

"The tremendous depression in this business started when the exhibitors of this territory had the poorest summer of their existence. The season opened in September with very slight gains over the summer business, but the film rentals, instead of decreasing in accordance with the decrease at the box office, in practically every instance were increased. Many exhibitors paid exorbitant prices for the best attractions they could obtain, hoping, thereby, to stimulate and improve business, and while in some instances business was stimulated, yet the general run was far below the average house expense.

"Many exhibitors held on desperately, hoping that Christmas week would cause a splurge the effects of which would carry good business on for the balance of the season, but here again they were sadly disappointed, for the result of the Christmas holidays were the worst in many years, due to unusually cold weather and other causes. The future holds no brighter prospects. The New York territory in its various component parts, represents practically every territory of the country.

"We have our manufacturing district, where the manufacturers have been closed by the score. We have in Brooklyn the navy yards, which have laid off 14,000 men. The sugar refineries have dispensed with the services of 4,000 men within the last two weeks. The ship repair yards of South Brooklyn have laid off 24,000 men. The cloak and suit industry is in the throes of a general strike, with 50,000 or more people out of employment.

These are only items at random which reflect the true economic conditions in this had its wages reduced, and because of this, it stands to reason, and we believe it to be so, that the theatres are doing the poorest business of their career, and nevertheless film rentals are just as high as during the peak days of the war, and as a matter of fact, considerably higher on special attractions.

"Bread is now being sold for 5c a loaf. Sugar is being sold for 4½c a pound. Clothing, furniture and other commodities have come down in proportion, but the film rentals are still in the same position where they originally were when they were the highest.

"I am serving notice upon the whole industry that a change must come at once. We are skating on very thin ice, and if we don't want to fall through we must readjust our conditions just the same as every other industry has been obliged to do. Time is of the essence and speed is earnestly required."

Fattening Hogs Means Money for Iowa and Nebraska Farmers and Film Business Should Pick Up

ELIMINATING any tendency to exaggerate, it can be said that the rock-bottom of business depression in the middle western states of Iowa and Nebraska has just about passed. At any rate, business can't be worse, and if the hogs keep getting fatter, there'll be some cash available soon and that'll mean the farmers will bring their families to the "movies."

Money, in the purely agricultural towns, has been about as scarce as hen's teeth—there hasn't been any. There has been plenty of corn, but it wouldn't sell at cost. The only way Mr. Farmer can make his corn pay is to put it into hogs, and then sell the hogs. The hogs will be ready to sell in a very few weeks. After that—well, the small town exhibitor who has survived has certainly earned the title of a permanent business man who deserves the patronage of the public.

"I found a large number of small town theatres in Nebraska were running only one night a week, and in many places the theatres have closed entirely," said Stuart Gould, executive secretary of the Motion Picture Theatre Owners of Nebraska, who has just returned from a tour of all parts of the state. "Business has been better since the first of the year than it was during December, but it will be impossible for the small town man to prosper until the farmers get some ready cash.

"We are urging the small town exhibitors to hold some open dates so they can step in, book some big paying stuff and get off to a flying start when business does pick up.

"Despite the quiet condition of business I never found a small town exhibitor in Nebraska who was charging less than a quarter for admission. Admission prices are up to stay; the day of the dime show is as much history as the day of the nickelodeon.

"Another favorable indication is the interest exhibitors are taking in civic and welfare affairs. The time is arriving when the picture theatre will vie with the bank, the grocery, the drug store and the barber shop for permanency. The exhibitors throughout Nebraska are offering their theatres to the schools, the women's clubs and the chambers of commerce for free educational shows for children on Sunday mornings. If the woman's club wants to book an educational picture, the exhibitor will furnish the light, heat, operator and music, and will clean up the theatre after the kids —all for nothing. I don't know how it is elsewhere, but in Nebraska the people are coming to think quite a lot of their exhibitors and their picture houses."

C. L. Peavey, manager of the Educational Film Exchange of Iowa, agrees with Mr. Gould that business is better since the first of the year in the small town theatres, as well as in the larger places. "Our salesmen are getting new contracts much easier than they have for months," he said.

Cost of Censorship

(*Continued from page 374*)

this change to their own efforts rather than to the creation and work of the commission.

"The motion picture is already recognized as furnishing a remarkable agency for teaching in our public schools. Within a few years the motion picture will be in every public school. The sciences, particularly botany, physiology and history, can be taught successfully and in a much shorter space of time through the picture than in any other manner. The commission has in every way sought to encourage rather than discourage the producers and men connected with the industry.

"We have endeavored to classify films suitable for exhibition to children, and while there are comparatively few which can be said to be manufactured expressly for children, yet there are a great many which are suitable for adults as well as children, and a list such has been prepared by the commission.

"The work of the commission is a delicate and difficult one, for the reason that people of good character often have different standards by which their lives are regulated, so that oftentimes the question of whether a picture violates the statute is a matter of honest dispute among our best citizens."

The report was written on January 11 and was signed by all three commissioners.

M. P. T. O. A. Disclaims Any Hand in Appointment of Will Hays as Head of Industry at Salary of $150,000

MEMBERS of the board of directors of the Motion Picture Theatre Owners of America met, Thurdsay, January 12, at the Hotel Washington, Washington, D. C., to complete arrangements for their national convention in May. This convention will bring to Washington thousands of theatre owners from all parts of the United States.

During the session attention was called to a copy of the Congressional Record of Saturday, January 7, containing a report of a speech by Senator Harrison of Mississippi, to the effect that arrangements were being made with Postmaster General Will H. Hays to "be at the head of the whole motion picture industry of the country, at a salary of $150,000 a year," and suggesting the possibility of the screen being used for political propaganda.

"The theatre owner realized," it was announced, "that the success of business enterprise and the progress of the industry is dependent upon the good-will and support of all the people, comprising those of every shade of political opinion, and we desire to assure the motion picture-going public that our theatres will never be used for the advancement of partisan politics.

"No political propaganda of any kind will be permitted on our screens, except where the welfare of the theatre-going public and the progress of our industry is threatened.

"For several weeks newspaper reports indicated that an arrangement was being effected between the producing or manufacturing branch of the industry and Postmaster General Hays, through which he was to succeed William A. Brady as president of their association. As theatre owners (organized nationally in the Motion Picture Theatre Owners of America and comprising a membership of 12,000. representing every state in the Union) we did not feel called upon to make any public comment upon this matter until the speech of Senator Harrison was brought to our attention.

"We have no connection as theatre owners with the manufacturers of the pictures, being separate and distinct from them and controlling in every way our own division of the industry, and therefore were not concerned with Mr. Hays' accession to the head of the producing or manufacturing branch. The president of our organization receives no salary.

"If the advent of Mr. Hays or any other capable man into the manufacturers' division will correct some of the unsatisfactory business relations now prevailing, it will meet the approval of every theatre owner and real friend of the industry.

"Our only purpose in presenting this statement now is to correct the erroneous impression that the Motion Picture Theatre Owners of America is in any sense a party to any agreement now under way affecting Mr. Hays. This we state that it may serve to clear up any misunderstanding which may exist and make it perfectly plain to every official and individual in the country that the owners of the motion picture theatres are separate and distinct in their relation, have no affiliation with the manufacturer or producer of pictures and therefore have in no sense been parties to the move under discussion .

"The month of November is considered a banner month in the motion picture business. Consequent to the efforts of the theatre owners to bring this form of entertainment within the reach of all the people, box office receipts were approximately $12,000,000 less in November, 1921, than in the same month in 1920, while motion picture producers exacted from motion picture theatre owners nearly $4,000,000 more for their pictures in November, 1921, than in the same month of the previous year. This fact is clearly substantiated by government reports.

"As theatre owners we have direct contact with the public. We meet and serve the people of the United States daily and in this relation we established the Public Service Department of our organization under the direction of Dr. Francis Holley, of this city, whose efforts along these lines amply prove his efficiency in promoting and extending this highly commendable work. We feel responsible to the American public to maintain the freedom of the screen in every way. We realize that the motion picture is a medium for a high order of public service, and it is our determination to keep the theatre screens of this nation so free from partisan and kindred influences as to render this wonderful visualizing force, the Screen Press of America, of supreme value to all the people of the country.

"We also want to make the theatre owner the sole judge, guided by the people of his community, of what shall appear on the screen of his theatre and we hope to be able at all times to guarantee this kind of service to the public. We, therefore stand in an independent position and would be opposed to any moves, no matter how well intended, which militate against this generally accepted American attitude."

The executive officers present were:

National President Sydney S. Cohen, New York; W. D. Burford, Aurora, Ill.; W. A. True, Hartford, Conn.; E. M. Fay, Providence, R. I.; Charles L. O'Reilly, New York; John T. Collins, Rutherford, N. J.; John Manheimer, New York; W. A. Steffes, Minneapolis, Minn.; D. A. Harris, Pittsburgh, Pa.; H. H. Lustig, Cleveland, Ohio; Edward T. Peters, Dallas, Tex.; A. R. Pramer, Omaha, Nebr.; H. B. Varner, Lexington, N. C.; M. J. O'Toole, Scranton, Pa.; C. E. Whitehurst, Baltimore, Md.; G. G. Schmidt, Indianapolis, Ind.; A. Julian Brylawski, Washington, D. C.

Half of November's Raw Stock Exports Purchased by Japan

Exports of films during November reached a total of more than $500,000, according to figures compiled by the Department of Commerce, 4,365,128 feet of unexposed film, worth $106,764, and 9,421,585 feet of exposed film, valued at $459,727, being shipped abroad during the month.

More than half of the unexposed film was taken by Japan, whose imports totaled 2,472,499 feet, valued at $63,601, the only other big importers being England, with 773,122 feet, worth $20,979, and Australia, with 449,896 feet, valued at $13,158.

In exposed film two markets took over 1,000,000 feet each, Canada importing 1,699,178 feet, valued at $84,952, and Australia 1,523,716 feet, valued at $64,-166. England imported 800,362 feet, valued at $79,804, being the only other country whose imports of exposed film totaled more than $50,000.

Universal Names New Cuban Head

Beverly Griffith, whose connection with the film industry antedates the formation of the Universal, has just been appointed general manager of the Universal's Cuban exchanges, and supervising director of the several theatres on the island which Universal has leased for first-run showings of its pictures there. Charles King has resigned to accept another connection.

Experience is a good qualification for an exchange manager and Mr. Griffith has had a variety of experiences. He was one of the first men engaged for the producing plant which Universal established in California and when Universal City was "located" he was the location manager of the company. He has held down every possible job on a lot which has to do in any way with the making of pictures.

Metro Company Enters Its Biggest Year Says Atkinson Naming Future Releases

THE Metro Pictures Corporation is entering upon the most successful year of its existence ,according to William E. Atkinson, vice-president and general manager. Reports upon actual business done by exhibitors with the big productions distributed by Metro, as well as with the Metro Classic series, are what he bases his statement upon. He said this week:

"Metro means merit to the exhibitor. Upon that I found my optimism for the coming year. The past twelve months have brought to me more spontaneous reports of approval of our pictures than at any time previous in the history of the company. And while, during that period, we did put forth some remarkable screen offerings, I know quite well the record for 1922 is going to surpass them by an appreciable margin.

"The pictures with which we begin the year are indicative of the whole. We are releasing a series of brilliant Mae Murray pictures, beginning with 'Peacock Alley,' whose bookings to date exceed those of all our productions except 'The Four Horsemen.' 'Turn to the Right,' Mr. Ingram's production of the John Golden plan, will be distributed the latter part of February. And almost coincidentally will come 'Missing Husbands,' the American title of the most signal picture ever made in France. As 'L'Atlantide' it has been the sensation of Paris for months.

"I am mentioning only the first few of our offerings, which include what we believe is the best Bert Lytell picture ever made, 'The Right That Failed,' and one of Viola Dana's brightest appearances, that in 'Glass Houses.'"

A. S. Kane, Returned from Trip, Says Star Appeal Is as Strong as Ever

AFTER three weeks of travel in the South during which he escorted Charles Ray to New Orleans on the final lap of the star's journey back to Los Angeles, Arthur S. Kane returned to New York this week. One of the outstanding convictions which Mr. Kane brought back with him is the belief that the star appeal is as powerful as ever among theatre men and fans and that the star will continue to draw crowds to the box office where other attractions fail. This opinion was forcefully demonstrated to Mr. Kane during his visits to many cities by the reception accorded the star everywhere and by discussions with leading exhibitors regarding the kind of picture that patrons want to see.

"Charles Ray has had one of the most amazing receptions ever accorded a member of the theatrical profession," said Mr. Kane in a statement issued upon his arrival in New York. "The star was essentially touring the East as part of his vacation plans, and by close observation of the attitude of exhibitors, newspapers, people and theatre audiences I am more than ever confirmed in my opinion that star appeal is still the most potent influence in the films, speaking from the point of view of the country at large."

Liberals Will Repeal Canadian "Marking Act"

One of the first moves of the new Liberal Government in Canada, which was elected by an overwhelming majority in December, was to rescind the "Marking Act," so-called. This legislation, which was scheduled to come into force in January, provided for the marking of the name of the country of origin on all goods imported into Canada. Special arrangements had been made by the old government for the stamping of all moving pictures with the country in which they were produced.

Announcement was made on January 12, however, that the new law had been suspended and would not be enforced. The act had aroused many protests on the part of manufacturers and producers outside of Canada and by business men in the Dominion. The act will be formally repealed at the session of Parliament which opens at Ottawa in March, it is promised.

Harry Carey in New York; Denies State Right Rumor

For the first time in seven years, Harry Carey, former western star of Jewel Productions with Universal, is in his home town, New York. Carey admits he has made no definite plans for picture affiliation since leaving Universal, but he has a lot of ideas about what he is going to do in the way of production as soon as he settles down to work.

"The first rumor I want to set at rest," says the star, "is that I am about to make my own productions for state right release. I have no intention of producing my own pictures because I think too many actors and actresses have tried to manage their companies and direct themselves—and failed. Because an actor is a success on the screen is no reason to believe that he is a good executive. I am still quite willing to entrust my fate to men who have proved they are good production managers and directors."

Movie Chats Delayed

Reel No. 1 of the Official Urban Movie Chats of the M.P.T.O.A. was not completed in time for release on January 15, as intended, but will be ready before February, it is promised. The executive committee of the exhibitor organization viewed it last week.

SCENES FROM REALART'S NEW PRODUCTION, "TILLIE," STARRING MARY MILES MINTER

National Film Theft Bill Introduced Holds Buyer or Receiver Responsible

A NATIONAL film theft bill which seeks to protect the industry from film piracy both here and abroad has been introduced in the House of Representatives by Congressman Joseph Walsh of Massachusetts, on behalf of the N.A.M.P.I. It was drawn by Chairman H. Minor Pitman of the National Association's Film Theft Committee, after a conference in Washington with Department of Justice officials, members of Congress and Jack S. Connelly, the association's Washington representative.

The measure provides heavy penalties for persons convicted of trafficking any stolen or duped films either in interstate or foreign commerce, and holds responsible also the buyer or receiver of any such film, providing a fine of $5,000 or imprisonment for five years or both.

Chairman Pitman is authority for the statement that the industry suffers an annual loss of many hundreds of thousands of dollars from film theft, and the exhibition of stolen or duped films in foreign countries hurts the general film trade here, because foreigners do not generally understand the situation and feel that the industry is negligent in failing sometimes to protect legitimate buyers against prints that have been stolen, duped and sold for exhibition abroad.

State Laws Inadequate

While the state laws provide that larceny is a criminal offense, they have been found inadequate in the case of pirating films, owing to the fact that the degree of larceny is depended upon the value of the article stolen. The criminal courts take into consideration only the reproduction cost of a stolen film, but the actual loss to a company is many times greater than its replacement cost.

"In the proposed bill," says Mr. Pitman, "I have inserted a clause making a person guilty of a crime who deals in stolen film which constitutes interstate or foreign commerce without ascertaining that the person selling or delivering same has a legal right to do so. I consider this the most important section of the whole bill, as every film bears on its face evidence of the owner, and anyone dealing in films can easily ascertain by inquiry at the nearest branch office whether or not the person selling the film has a right to do so."

Text of Bill

The proposed bill is as follows

A BILL

To punish the transportation of stolen motion picture films in interstate or foreign commerce.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That this Act shall be known and designated as the National Motion-Picture Film Theft Act.

Sec. 2. That when used in this Act the term "interstate commerce" shall include transportation from one state, Territory, or the District of Columbia to another State, Territory, or the District of Columbia, or within the District of Columbia or any Territory, or through any State, from a point in one State, to another point in the same State, or to any foreign country, or from any foreign country to any State, Territory, or the District of Columbia. The term "motion-picture film," or films, shall include the original negative, or positive copy thereof, made by the owner of the original negative or his authorized representative or representatives, or lessee, or lessees, and any unauthorized copy in whole or in part of any motion-picture negative or any positive copy thereof.

Sec. 3. That whoever shall transport or cause to be transported in interstate commerce a motion picture film, knowing the same to have been stolen or to have been copied in whole or in part by any person not authorized by the owner, lessee or lessees, or representative or representatives of the owner of the original motion-picture film, or copies thereof, shall be punished by a fine of not more than $5,000 or by imprisonment of not more than five years, or both.

Sec. 4. That whoever shall buy, receive, conceal, store, barter, aid in such acts, or in any manner dispose of or retain in his possession or control for the purpose of such acts, any motion-picture film, or films, or unauthorized copy thereof in whole or in part, moving as, or which are a part of, or which constitutes interstate or foreign commerce, knowing the same to have been stolen or to have been copies in whole or in part without the authority of the owner of the motion-picture film or his authorized representative or representatives, or who being a dealer in motion-picture film or motion-picture film accessories, or the agent, employee or representative of such dealer, buys or receives any motion-picture film, or films, or unauthorized copy thereof in whole or in part, which are a part of, or which constitutes interstate or foreign commerce, or which such person without ascertaining by diligent inquiry that the person selling or delivering the same has a legal right to do so, shall be punished by a fine of not more than $5,000 or by imprisonment of not more than five years, or both.

Sec. 5. That any person violating this Act may be punished in any district in or through which such motion-picture film or films have been transported or removed by such offender.

Halligan Follows Moran as F. I. L. M. Board Head

C. R. Halligan, manager of the Universal exchange in Albany, N. Y., has just been elected president of the Film Board of Trade of Albany, heretofore known as the F. I. L. M. club. He succeeds Bert Moran, transferred to Pittsburgh. Earl Kramer, of the Select exchange, has been elected vice-president, Marvin Kempner, of the Famous Players exchange, treasurer, and Miss Marie Wheeler, of the Merit exchange, as secretary.

The board will meet every Monday morning at the Pathe exchange at 11 o'clock, while the grievance committee will meet at 2 o'clock on the same day. This latter committee is made up of Mr. Kramer as chairman, Mr. Kempner, Bert Gibbons, J. M. Loughborough, with William Kupper as alternate.

A WARNING

The United States is using timber four times faster than it is growing it.

Three-fifths of this country's original timber supply is already gone.

Our supply of Southern yellow pine will be exhausted within twenty-five years at the present rate of consumption.

Furthermore, unless something is done and done quickly the total remaining stand of timber in this country will be exhausted within the next seventy-five years.

It isn't the cutting of the timber that is the trouble. It's the utter lack of practice of forestry principles and forestry conservation.

This country has never had an adequate national forestry policy!

The Snell-McCormick Bill now being heard in Washington provides for such a policy.

There isn't a business in this country that isn't going to be affected by a timber famine. That's why Moving Picture World puts these alarming facts before the motion picture industry with the earnest request that it join with the other leading industries of this country in sending an avalanche of wires and letters immediately to the House Agricultural Committee, demanding immediate action on the Snell McCormick Bill or any other bill which will best begin to cope with this serious situation and save one of the greatest assets which any country can have—timber.

Have a heart for the future generation. Wire your Congressman and your Senator today to support this bill!

Sanger and Jordan Ask Half of Empire Stock

Application to substitute the Bankers Trust Company, executors of the estate of the late Alf Hayman, as co-defendant instead of the deceased theatrical man, in a suit brought against him, the Charles Frohman, Inc., and the Empire All Star Film Corporation, made to Justice Leonard A. Geigerich in Special Term Part I, of the New York Supreme Court, disclosed the nature of a suit brought against these defendants by Sanger and Jordan.

The complaint alleges that an agreement was made between the plaintiffs and the late Alf Hayman and the Charles Frohman, Inc., by which Sanger and Jordan were to arrange for filming the plays owned or controlled by Hayman and Charles Frohman, Inc., the understanding it is alleged, being that all profits would be equally divided between the plaintiffs and Hayman and the Charles Frohman, Inc. It is said that as a result of this agreement the plaintiffs succeeded in forming the Empire All Star Film Corporation which is now made a party defendant to the suit.

It is alleged that after the launching of this company it proved most productive as a money maker, and that such profits went to Hayman, Charles Frohman, Inc., and the Empire All Star Film Corporation, to the exclusion of Sanger and Jordan, who say that the defendants refused to surrender 50 per cent of the stock despite repeated demands.

Emerson Tells A. M. P.A. Why He Wants a Tariff

John Emerson, who with his wife, Anita Loos, has just produced "Red Hot Romance" for Associated First National release, in addition to writing and titling numerous comedy dramas for Constance Talmadge, addressed the Associated Motion Picture Advertisers at the Cafe Boulevard on January 12 on the Fordney tariff bill in its relation to the industry.

Mr. Emerson, who was one of those appearing before the Senate committee recently, is a strong advocate of a tariff. He declares that within the last eighteen months, since foreign pictures first commenced to be brought in here in bulk, production activities have been reduced 64 per cent. in the United States, and he predicts that if the tariff is not put on, it will not be long before the majority of American producers follow the lead of Fox and Famous Players-Lasky in sending stars and directors to Europe, where actors and studio labor can be employed for about one-tenth of what they cost here.

Eddie Polo Incorporates His Own Serial Company

Companies incorporated in New York State the past week with the intention of entering the motion picture business numbered seven, representing an aggregate capitalization of $91,000. The firms, with the capitalization of each, together with the directors, follow:

A and L Amusement Corporation, $5,000, L. D. and David Cohn, Alfred Schwartz, New York; Explorer-Research Corporation, $15,000, Michael Schliesser, Martin Green, Robert Kastl, New York; Great Lakes Film Corporation, $10,000, Sol. E. Rose, Herman Goodman, Albany; Emil A. Kuper, New York; Myriad Exchange, $500, Edwin Gower, A. H. Kestenbaum, Esther Friedman, New York; Park Amusement Corporation, $50,000, C. W. Lyon, S. M. Moisan, Douglass Morris, Buffalo; Arverne Theatre Corporation, $500, G. S. Witlson, Selma Johnson, Max Schellitzer, New York; Eddie Polo Serial Corporation, New York City, $10,000, Eddie Polo, Los Angeles; Ivy Ostrow and H. G. Kosch, New York City.

Supports Censors

Congratulating Governor Miller and the New York State Legislature on what it terms the success which has attended the operation of motion picture censorship, in New York, the Schenectady County Lord's Day Alliance has adopted a resolution calling on the representatives in the legislature from Schenectady County to oppose any bill that will in any way weaken present laws concerning the observance of Sunday.

Film Congestion in Exchanges Relieved

The congestion of worn-out films in exchanges throughout the United States will be relieved next month. On and after February 10 the railroads will accept as freight without mutilation any film no longer exhibitable. The amendment of the previous regulation, which required the mutilation of such film before its acceptance as freight, was decided upon several weeks ago, but the date of its effectance was not known until last week.

Owing to the great difference in cost between express and freight rates, many thousands of worn-out prints have accumulated in exchanges throughout the country. The new regulation, which allows for the shipments of these films, unmutilated, was brought about through a vigorous campaign inaugurated by the N. A. M. P. I. It will save distributing companies a large sum annually.

Decides on Sunday Shows

Mechanicsville, N. Y., is the latest place to fall in line for Sunday motion picture shows. The New York State Conference of Mayors, maintaining an office in Albany, N. Y., received word last week from Mechanicsville, that the place had decided on Sunday shows and enclosed a copy of the proposed ordinance which will regulate the theatres.

South Carolina Censorship Certain Unless Industry Takes Quick Action

THE judiciary committee of the House of Representatives, Columbia, S. C., is considering a censorship bill introduced by Edgar A. Brown. Contrary to the usual excuse of protecting the morals of a community, as projected by censorship proponents, those who are fostering the South Carolina bill claim that it is primarily a revenue-raising move.

The bill provides for the election of a commission and the imposing of a fee of $5 a reel for all original films shown in the state and $2.50 a reel on duplicate prints. The bill is expected either to receive a favorable report or to be reported out to be sent to the ways and means committee. The committee, however, is expected to make minor changes providing that the fees be collected by the state treasurer and not by the commissioner.

South Carolina has no definite organization of exhibitors, and since there is no exchange center within the state the fight against the bill has been only lukewarm, and it is feared the bill will have little real opposition. It is freely predicted that it will become a law.

Secretary Frederick Elliott of the N. A. M. P. I., when told of this dispatch from the Moving Picture World correspondent, said that representatives of the Southern Enterprises, notably Y. S. Freeman and H. T. Jones, have been in Columbia for over a week fighting the bill, and that while the result is in doubt, it is by no means a foregone conclusion that the bill will become a law. He paid high tribute to the work against adverse legislation carried on in the southern states by Freeman and Jones.

A. J. Moeller of the M. P. T. O. A. was notified by telephone of the danger of a South Carolina censorship, and the organization will immediately take steps to combat the measure.

Philadelphia Editor Says Producers Are Not Sending Out Right Kind of Press Material

By SIG SCHLAGER
Special to Moving Picture World

THE best position I can give the usual publicity material received from the motion picture company headquarters in New York is a waste-basket headline."

"When I want motion picture news I go to New York and dig it out."

"Motion picture publicity has become so stereotyped, so un-newspaperlike, that I have to turn reporter to fill my page."

These terse paragraphs express a warning from one of the most influential dramatic and screen commentators in the Eastern newspaper field — Henry M. Neely of the Curtis Publications in Philadelphia, editor of the Evening Ledger syndicated motion picture page and a thorough cinematic initiate.

Though I have not been active in publicity work for some months, while in Philadelphia for the W. W. Hodkinson Corp., I called on Mr. Neely to renew a friendship. In our conversation the work of Hugo Ballin, one of the principal Hodkinson contributors, was discussed.

I told Mr. Neely of "Jane Eyre," the latest Ballin release. And, the inescapable publicity germ at work again, I outlined an exploitation idea to him. He listened without comment, asked me to jot down a few notes and would I mind sending him over some pictorial matter on the subject.

Want Human Interest Stuff

The next day he phoned me, inviting me to lunch with him and his newspaper confreres in the magnificent Curtis Building.

"That story ought to be worth a page in the Sunday Ledger," he told me. "When will it do you the most good?"

I was surprised and frankly told him so.

He countered with a brief disseration on publicity that I considered of such great importance to the trade that I asked Mr. Neely to give me his views and relate certain experiences that I might pass them on to others.

"In the first place," he said, "a man who is running a movie department on a newspaper has got to give his readers what they want. The readers, being ordinary fans and not related to the industry, want only stuff with the genuine human-interest appeal.

"Now, what is human-interest appeal to them? They have only one point of contact with the movie industry. That point is the actor or actress they see upon the screen. To the fan, Wallie Reid is a personal friend, Harold Lloyd is a personal friend, Mabel Ballin is a personal friend. They have spent hours together in the intimate darkness and silence of the movie theatre. And anything that directly and personally affects Wallie Reid or Harold Lloyd or Mabel Ballin is human-interest stuff to the fan.

"I get hundreds of fan letters every week, all seeking PERSONAL information about the stars. Are they married? Have they been divorced? What color hair—eyes—skin? But all intimate, personal stuff.

"I have never had a fan letter asking me about a producer, a director (except Griffith), a scenario writer or a brand name. These people have no direct personal contact point with the fan. They are only names, and names have no meanings for the fan unless the face goes with the name and the fan has lived through some tense scenes with the face and name combined.

"Producing companies and distributing companies have spent millions of dollars trying to sell a mere name to the fans. It hasn't been done. It never will be done. A brand name can never make the deep personal impression that Valentino makes when he takes Agnes Ayres in his arms and kisses her through 25 feet of close-up. (Twenty-five feet, that is, in all States excepting Pennsylvania.)

Won't Use Matter on Producers

"The New York publicity departments are trying to force me, and others in my position, to give publicity to their employers and their distributors. I won't do it. If I felt that my readers wanted it, I would print it, but I know they don't.

"Some time ago I started getting the movie views of everybody I met. I framed up a series of questions and, whenever I could switch the conversation to movies, I asked my questions. I made notes of the answers given by over two hundred persons and these answers are both surprising and instructive.

HENRY M. NEELY
Dramatic and Moving Picture Editor, Philadelphia Evening Ledger

"One of my questions was, 'Which do you prefer, Cosmopolitan productions or Paramount pictures?' Not one of the two hundred knew the difference, or if there was any difference. The last group that I asked included a city editor, a managing editor, two special writers and an advertising man from various papers in the city who met at lunch.

"I found that almost everyone identified David W. Griffith without trouble, but no other director was known to any of them except two who said they thought they had seen Cecil de Mille act, but couldn't recall the pictures.

"People who are in the business won't believe this. The trouble is, they are so close to the business and are so surrounded by a barage of names that they can't see beyond to the plain ordinary little stenographer or clerk or housekeeping wife who make up the great personal mass we know as 'The Fan.'

"All fans want to know HOW things are done in the movies. Figuratively speaking, they want to be taken into the studios and permitted to watch the scenes being shot and the people going through all the motions that result in the final film that is projected on their screen.

"So long as I print stuff about Richard Barthelmess or Marion Davies or Eugene O'Brien and arouse the fan's interest in the personal activities of these stars, I am giving good publicity to any picture in which Dick or Marion or 'Gene appears.

It Can't Be Done

"When any big gun in an office says I must talk about his next picture and not the one then in work in the studio, he is trying to run my business, and no one is going to do that for me so long as I have the key to my roll-top.

"I know many of the publicity men. Three of them are old buddies of mine in the newspaper game. They are good newspaper men and would give me first-rate stuff—but they aren't allowed to do it. They are kept tied down to trade-paper style and the style that is good for the trade-paper, with its circulation among people inside the business, but it won't do at all for the newspaper, with its circulation mostly outside the business.

"And that is the reason why I go to New York to get the kind of material that I want for my department.

"But why should I? What are publicity departments for?

"I'm done. Hereafter I go over to New York for pleasure, but if any film company wants space in my department, they'll send me the kind of stuff I want, or we'll drop the department entirely."

SCENES FROM "THE ROSARY," A SELIG-RORK PRODUCTION. RELEASED BY ASSOCIATED FIRST NATIONAL

Albany Society Keenly Interested in Film Ball; Decorations to Cost $3,500

RIVALLING the Inaugural Ball in brilliancy, the Motion Picture Ball which will be held at the State Armory, Albany, N. Y., on February 15, in connection with the convention of New York State exhibitors. will be the social event of the season in the Capital District. Albany's society set is showing the keenest interest in arrangements as they are being completed day by day for the ball. On the committee of men which is co-operating with the Albany Chamber of Commerce, there are business and society leaders of the city. This committee will devote most of its time in working with Samuel Suckno and others toward completing the details of the ball.

Big Sum for Decorations

It has been decided to spend $3,500 in decorating the huge armory for the affair. Decorators will come from New York a week before in order that all decorations may be in place on the morning of the ball. As arrangements have been completed thus far, it is planned to begin the ball at 8 o'clock and to have the stars personally appear perhaps an hour or two later. Each star is to be announced, first by trumpeters, and then by a person with megaphone stationed in the balcony. Each star will be escorted across the floor in full view of the audience and to the boxes which are to be built for the stars and their friends. Already several of Albany's society set have made a bid for the entertaining as guests of certain of the stars.

In advertising the ball, picture houses over a wide area have already been asked to use slides the first week in February. There has been a very generous response to this request made by O. H. Stacy, as secretary of the Albany Theatrical Managers' Association.

The badges have already been completed and are of a type which will permit the insertion of the address in order that each person may become better acquainted with the other.

Some idea of the demand for hotel reservations can be gained from the fact that one concern has requested seven of the largest rooms at the Hotel Ten Eyck during Convention Week. Many are planning to reach Albany on February 13, the day before the convention is scheduled to open.

Sunburst Organizes

Sunburst Pictures Corporation, recently organized in Massachusetts, has opened main offices in Springfield at 360 Worthington street, under the management of Albert W. Plummer, director of productions and president Clarence Phinney formerly with Universal, is assistant director and M. B. Townsend, treasurer.

The first picture will be "Sands of Humanity," which deals with woman's demand for freedom in choosing her mate. The company plans a large studio in Springfield.

Finance Committee Finds Difficulty in Deciding How to Class Films for Duty

THE Senate Finance Committee will adopt the wholesale selling price in in the principal wholesale markets of the United States as a basis of levying ad valorem duties on imported merchandise of all kinds wherever possible. The senators and various tax experts, including Chairman Thomas O. Marvin, Vice Chairman William S. Culbertson and Commissioner William Burgess, of the United States Tariff Commission, and Presiding Judge Marion DeVries, of the United States Court of Customs Appeals, members of the New York Customs House force and tax experts from the Treasury Department, are seeking means of applying a similar system to commodities with respect to which there is no American wholesale value.

When it comes to the application of value to imported motion pictures for the purpose of levying import duties great difficulty will be experienced, experts declare, because "movies" are not common articles of commerce in the sense that steel rails, or sugar, or coffee, or other standard imports are. They have an individual value, represented largely by art, the value of which cannot be appraised.

It is altogether probable that the Committee will place motion picture films in the class of merchandise subject to duty on the basis of foreign production cost, plus a reasonable profit to the producers, cost of transportation (including all of the usual items) and plus a reasonable allowance as importing profit. Motion pictures represent one of the classes of merchandise with respect to which the application of a new tariff rule is giving the Finance Committee a great deal of concern.

Chairman Porter J. McCumber has declared that it is the intention to afford protection to all American industries where it is possible to do so. He has stated that what may be considered the raw products of the manufacturers are the finished product of their producers and as such just as much entitled to protection as any other commodity. In that category falls raw stock film, and it is generally predicted that when the bill now pending before the Finance Committee is completed it will contain a provision covering film. sensitized but unexposed, as well as negatives and positives.

C. E. Pain, Jr., in New Job

Charles E. Pain, Jr., has been made assistant sales manager of the Rothacker practical picture division. Watterson R. Rothacker announced the appointment.

Michigan Motion Picture Day a Great Success, Many Notables Were Present

Motion Picture Day on Tuesday, January 10, was a gala event in the history of the motion picture industry of Michigan. It brought to Detroit many state exhibitors, as well as a number of very prominent men in our industry. In the morning exhibitors inspected the new quarters of the Exhibitors' Association in the Wolverine Hotel, and in the afternoon held their first business metng of the New Year.

The greatest event was the banquet and dance in the evening at the Hotel Statler. Here the exhibitors and exchange men fraternized for what is believed to be the first time in the history of the industry, so far as Michigan is concerned. The various committees functioned 100 per cent, and there wasn't a dull moment.

The attendance at the dinner was close to 400. Henry Theis and his Ritz Detroit orchestra supplied the music, and there were a number of soloists from the theatres, supplied through the courtesy of John H. Kunsky and Phil Gleichman. At the speaker's table were: Claude Cady, H. R. Richey, J. E. Flynn, Mayor James Couzens, Eugene O'Brien, Jess Fishman, Joe Friedman, Marcus Loew, Police Commissioner James W. Inches, Phil Gleichman, Senator James Walker, Sam Berman, of New York City; W. E. Wilkinson,

Following the dinner, Claude E. Cady, of Lansing, president of the Michigan Theatre Owners' Association, introduced as toastmaster of the evening Senator James W. Walker, of New York, who, as toastmaster, held the interest of the gathering.

The first speaker introduced was Hon. James Couzens, Mayor of Detroit. Mayor Couzens is held in highest esteem by all exhibitors and exchange men in Detroit because he has always been fair, reasonable and broadminded in every matter concerning this industry. He is a great believer and follower of motion pictures, and he sees a great future for the screen in both the matter of entertainment and education. He urged the industry to aim for the highest and to keep the screen so that it would not become offensive in any way.

J. E. Flynn, Goldwyn manager in Detroit, and former president of the Detroit Board of Exchange Managers, was the next speaker.

Marcus Loew was given a great ovation when introduced. Mr. Loew said that the salacious picture would interest the morbid few only for a short time, but that it was the clean picture that the majority of people preferred to see. He touched upon state censorship, stating that in seven states where there are censor boards, "something different was cut from 'The Four Horsemen.' If the censors disagree on what is right and what is wrong the public is apt to disagree with the censors," said Mr. Loew. In referring to conditions the past year, he said things were not as bad as painted, and that one of the greatest evils in the industry today was the over-buying on the part of the exhibitor, because it gave the exchanges contracts, but held them up on dates. He felt sure that with the exhibitors and the exchangemen co-operating more closely that this evil could be eradicated and that by so doing the industry would be placed on a more substantial basis.

Senator Walker, at various times during the course of his remarks, took a "slam" at censorship, and complimented exhibitors for refusing to run pictures of persons who had been in sensational scandals. He said exhibitors all over the country were not waiting for censors to reject the films, but themselves were taking such a stand.

The last speaker of the evening was Police Commissioner Inches, of Detroit. He paid a high tribute to the power of the motion picture, and joined with Mayor Couzens and Senator Walker in panning censorship, saying in part:

"We pride ourselves on being the most progressive people in the world, but no other people abandon government to the officials as much as we do between elections. The film of the future will help to feel the pulse of the public at any time on any question. When you consider that censor's view about 30 miles of film a week and cut only a few here and there, perhaps only to keep their political jobs, you will be astonished at how clean the industry is becoming after all."

This concluded the speaking, then the tables were removed and dancing began.

Lambert Discusses Financing Pictures with the W. M. P. A.

"Dollars and the Movies" was the principal topic under discussion at a recent session of the Western Motion Picture Advertisers, at which cinema finances were discussed by Laurence A. Lambert, president of the recently organized National Motion Pictures Finance Corporation, a million dollar company formed to aid the independent star and producer in making pictures in Los Angeles.

Lambert said that capital could either be attracted or repelled to the industry according to the type of press matter sent out from the studios. He condemned stories of directorial extravagance and temperamental stars as frightening away possible investors, and prejudicing the conservative business man against the business.

Charles Ray, Associated First National star, told of his recent trip to New York, and Richard Willis, his general manager, formerly a publicity man, told of the strides made in exploitation within the last decade.

The report of the nominating committee offered as candidates for officers for the coming year Arch Reeve, of Lasky studios, for president; Peter Gridley Smith, Marshall Neilan studios, vice-president; Harry Hammond Beall, Benjamin B. Hampton productions, secretary; Malcolm Stuart Boylan, Universal City, treasurer. Ten other members were nominated for the board of directors, five of which will be elected.

$99,175.16 to Charity from Sunday Shows

Director Brennan of the Department of Public Safety of Newark, N. J., has distributed $99,175.16 among the local charities of that city, representing the sums collected as the result of Sunday benefit performances held in Newark theatres.

Church and fraternal organizations were the beneficiaries, and a large part of this amount was given during the Christmas season to defray the expenses of the distribution of holiday gifts and for parties for poor children.

Elect Directors

At the annual meeting the past week of the International Church Film Corporation of Eastern New York, the following directors were elected: William McDonald, Frank L. Howe, Jr., and Dr. Joseph A. Clark of Albany; Dr. Thurman C. Hull, Dr. Chester A. Hemstreet, William C. Feathers and Charles A. Aldrich, of Troy, the Rev. Foster W. Taylor, Mrs. Irene A. Taylor, Thomas C. Brown and Addison C. Keck of Schenectady.

Indict Assailants

Ten men, including Sheriff John W. Wilson and Constable Ben T. Battleson, were indicted by a Montgomery County, Ill., grand jury in the $24,600 robbery of the Panama, Ill., bank on December 12. Four also were indicted for assault to kill Jack Williams, owner of the Panama Opera House. He was shot by the bandits as they were escaping.

Kansas City Hold-up

Two bandits held up Emile Uman, assistant manager of Loew's Garden Theatre, Kansas City, the morning of January 14 and escaped with $2,200 of pay-roll cash. Uman was alone in his office at the theatre when the bandits, both white men, entered. One held a revolver on Uman, while the other robber took the money.

New Exchange Building

The new Great Lakes Film Company, which has just been incorported in New York State, and opened offices in Albany, to deal in state rights pictures, plans to erect a large building in that city for use as a film exchange. The building will be equipped with fireproof vaults. First National is also about to open an exchange in Albany.

MOVING PICTURE World

Published weekly by the Chalmers Publishing Company, 516 Fifth Avenue, New York (Telephone: Murray Hill 1610-13). Subscription Price: United States and its possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; foreign countries (postpaid), $5 a year. Copyright, 1921, by Chalmers Publishing Company. Copyright throughout Great Britain and Colonies under the provision of the Copyright Act of 1911. (All rights reserved.)

President, J. P. Chalmers, Sr.; Vice-President and General Manager, J. F. Chalmers; Secretary and Treasurer, E. J. Chalmers; Editor-in-Chief, Arthur James; Advertising Manager, Wendell P. Milligan. Address all correspondence to the company.

The office of the company is the address of the officers.

Chicago Office: Suite 1420 Steger Building, 28 East Jackson Boulevard; Paul C. Hinz, Manager.

Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649). A. H. Giebler, Manager.

Cine-Mundial, an original Spanish magazine, covering the motion picture field in Latin-America, is published at 516 Fifth Avenue, by the Chalmers Publishing Company. Yearly subscriptions, $2. Advertising rates on application.

Member Audit Bureau of Circulations.

Member, National Publishers Association.

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

PRESENTING to D. W. Griffith the German version of "Two Orphans" does more than take the gift off the market, it establishes a precedent that is fine sportsmanship. Through Donald Campbell, of the brokerage firm of Nathan and Semerad, the proffer was made with the explanation that the donor believed Mr. Griffith's great expenditure of time, brains and money entitled him to the exclusive possession without rivalry by lesser productions.

It was not so very many years ago in the film business that rival producers took great satisfaction in duplicating a production and by all the arts known to advertising and salesmanship endeavor to beat the other fellow to the exhibitor with it.

We will not go so far as to say that the golden dawn of the perfect day has struck our business, or that from now forth all will be sportsmanlike and unselfish, but we will say that this unusual gift gives us a brand new sensation and a pleasant one.

The concluding paragraph of the note to Mr. Griffith is as follows: "We have every reason to believe that our negative is the only foreign made film of this name in this country and we ask you to accept the assurance that our action is not only prompted by a desire to disavow any connection with any advertisement of this film for sale, but it is intended as a small measure of tribute to your wonderful and successful efforts to raise the moving picture industry to the high level it occupies today."

Verily our industry is progressing.

The pun makers will have their fling. For instance we already hear the industry is to have a "hazing," and it will do everything but go to sleep on the job, as there's to be no "hitting of the Hays." We call on the pest killer to make short work of them.

Now then, who is to be credited with the securing of Mr. Hays? The line forms on the right and—don't crowd.

In view of the fact that the producers in the new association are of all the known political beliefs, creeds and affiliations, the new choice stands out as non-political and therefore most desirable.

In increasing the sales of his historical chapter-plays, Carl Laemmle of Universal has adopted the plan of sending a letter, a color map of Africa and a press book to 7,000 school superintendents in the country. The letter is a straight-forward message advising of the educational values of these pictures, dealing especially with a description of "With Stanley in Africa," and the press book ably backs it up with examples of advertisements, stories about the players and a synopsis.

Exceptional Pictures Corporation has just gotten out what is easily one of the most pretentious and attractive press books ever issued by a motion picture concern. The covers are of imitation morocco printed on heavy stock and the pages within are various combinations of three-color work and contain much "meat" in the way of exploitation helps. In fact, the cover calls the book "An endeavor to make exploitation an art."

Where there is smoke, there's fire. We have been hearing a lot about this three-day convention of New York State exhibitors at Albany beginning February 14, and everything points toward a realization of all the great things planned. The organization certainly owes a vote of thanks to its publicity committee for the "smoke."

The oldest member of the industry can stroke his beard in a vain effort to recall any similar Empire State convention planned along such elaborate lines. It will be mostly composed of business sessions, but the executive committee as industrious as the proverbial ant, has not forgotten to provide entertainment, the chief feature of which will be the Motion Picture Ball. The inviting of exhibitors' wives and sisters also contributes toward a happy throng, and the committee has prepared plans for the amusement of the women visitors that are as comprehensive and carefully drawn as specifications for a Manhattan skyscraper.

The exhibitor should tell his patrons that three-fifths of the United States timber supply is already exhausted; that we are cutting timber four times faster than we are growing it; that unless an adequate forestry conservation policy is adopted at once the remaining timber will be exhausted within the next 75 years. If he will urge his patrons to write their Representatives and Senators at Washington demanding immediate action on the forestry bill now before Congress he will be doing a maximum public service with a minimum of effort. It's more in detail on page 379.

Clip and Paste

For Newspaper and Program Convenience

Helen Ferguson, who plays the leading role in Goldwyn's soon-to-be-released feature, "Hungry Hearts," prizes autographed copies of famous authors' works. She has a large collection, including all of Guy Empey's books and many of Kathleen Norris'. She is now securing Mary Roberts Rinehart books, and desires many other famous writers' productions for her large library.

In the second Rex Beach photoplay, now being completed for United Artists' Corporation, appears the famous champion wolfhound "Champion Veronia," from the Watland Kennels, Ardsley, N. Y. This new Beach feature is as yet untitled. "Champion Veronia" will attract every dog-lover that learns of his appearance on the screen, because of his nation-wide fame as an unbeaten champion of his class. For the last four years "Champion Veronia" has defeated all comers of both sexes at every big dog show in the United States. In addition to numerous cups and medals he is the holder of more than 900 ribbons of the highest degree.

Mae Murray, whose "Peacock Alley" is putting standing room at the new Cameo Theatre in New York at a premium, and who recently returned to New York from Cuba, plans to sail soon for Spain, there to enact scenes for her forthcoming production, "Fascination."

News from the Producers

By C·S·SEWELL

"First National Week" Set for February 18 to 25 in Commemoration of Second Anniversary of Formation of Company; Big Pictures Scheduled

February 18 to 25 has been designated as First National Week in commemoration of the second anniversary of the formation of Associated First National Pictures, Inc.

First National Week will be celebrated in thousands of theatres throughout the country next month. Response from exhibitors has been spontaneous and enthusiastic, and five weeks before the opening of the period more than 2,100 theatres had booked First National productions solid for February 18 to 25. So eager are the showmen to participate in the celebration of First National Week that the slogan adopted for the campaign, "Every print in action during First National Week," bids fair to become true in fact, the company announces.

An exceptionally attractive array of First National features and comedies, recently released, are available in addition to the older releases. The following are the names of the sixteen latest releases.

"Smilin' Through" is one of Norma Talmadge's contributions and one which is destined to create as much laudatory comment as "The Sign on the Door." Its chief feature, aside from Norma's customary fine acting, is the pictorial beauty of the production. It is based on the stage play of the same name which ran for more than a year on Broadway, with Jane Cowl in the star role, and is still touring the country.

"The Wonderful Thing" is another Norma Talmadge production on the list. It was directed by Herbert Brenon and is one of the most appealing plays in which this star has appeared. She plays the part of Jacqueline Boggs, the daughter of an American pork packer. The story opens with her graduation from a French convent, and then moves to England, where she finds romance and sorrow. An Iowa farm is the locale of the climax. Harrison Ford is Miss Talmadge's leading man, and the cast includes Mrs. Lydig Hoyt, well known society leader.

"Penrod," a picturization of the famous Booth Tarkington story and starring "Freckles" Barry, is one of the two Marshall Neilan productions numbered in the sixteen. It is a delightful "Kid" story—one that will captivate both old and young.

Marshall Neilan also produced "The Lotus Eater," a John Barrymore production. This is the picture that was held over for two weeks at the Capitol Theatre in New York, where it broke the Sunday attendance records on its opening day, despite the worst weather of the year. It is from the novel by Albert Payson Terhune, and the cast includes Wesley Barry, Colleen Moore, Anna Q. Nilsson and Barney Sherry. The locales of the tale include the Mediterranean, New York, Palm Beach and an island in the South Seas. Opening with a tragic theme, the story becomes whimsical with some capital satirical thrusts.

"Tol'able David," Richard Barthelmess's first starring vehicle for First National, is his offering for First National Week. Based on the story by Joseph Hergesheimer and published in the *Saturday Evening Post,* the picture is a powerful, yet simple narrative of mountain life in West Virginia. Henry King directed it and Gladys Hulette plays opposite the popular star.

"My Boy" is the title of the picture in which celebrants of the week will see the youngest of stars—Jackie Coogan. The story is written especially for this little idol of millions of theatregoers. One moment Jackie convulses the spectator with laughter, the next the pathos he registers wrings the heart. Claude Gillingwater and Mathilde Brundage are in the supporting cast.

"Red Hot Romance," written and produced by John Emerson and Anita Loos, will delight every type of picture fan, but especially those who are fond of satire. The authors wrote it for the purpose of ridiculing the "romantic melodrama," in which an American youth, finding himself in a mythical kingdom, proceeds to upset the order of things, tells royalty where it gets off, and in general makes himself obnoxious. And they have succeeded. The drunken king, the inebriated courtiers and the opera-bouffe revolution are a few of the "high spots" in this picture of continuous laughter.

"Polly of the Follies," Constance Talmadge's newest production, is also the work of Mr. Emerson and Miss Loos, and they have injected into it almost as many laughs as "Red Hot Romance" contains. The supporting cast is a remarkably strong one, Kenneth Harlan plays opposite.

Katherine Macdonald will be seen in two of her latest productions, "The Beautiful Liar" and "The Woman's Side." The first may be considered a novelty in picture making—a production without a villain. In it Katherine Macdonald is prevailed upon to impersonate the actress in an exclusive society hotel, with disastrous results. Charles Meredith is her leading man, and others in the cast are Joseph J. Dowling, Kate Lester and Wilfred Lucas. Wallace Worsley directed it.

"The Woman's Side" has a political background, with the star, as Mary Gray, daughter of the candidate for governor, being drawn into the vortex of crooked politics. It inspires her to use her influence to get justice for the "woman's side" of the large problem of political and economical equality, but her activities are brought to a dramatic climax throughout, with Edward Burns as the successful suitor.

Raoul A. Walsh, the producer of "The Oath" and other successful pictures, contributes his latest, "Kindred of the Dust," one of the most promising of the current releases. It is from the novel by Peter B. Kyne, the well-known author, which appeared serially in the *Saturday Evening Post.* It is a tale of the Great Northwest, mingling romance, adventure and love. Miriam Cooper plays the leading part, supported by Ralph Graves, Eugenie Besserer, W. J. Ferguson, Pat Rooney, Lionel Belmore, Carolyn Rankin and others. One of the spectacular features of the production is a rescue from the midst of a log jam.

"The Song of Life" a "drama of dishes and discontent," is the offering of John M. Stahl. It is a story of pathos and tender appeal, with such actors as Gaston Glass, Georgeia Woodthorpe, Grace Darmond, Richard Headrick, Arthur Stuart Hull, Wedgewood Howell, Frank Kelsey, Claude Payton and Edward Pell.

Anita Stewart will be seen in "A Question of Honor," the scenes of which are laid in the West. Miss Stewart plays the part of a society girl who finds that there is a different brand of 'em in the open spaces than those she found in the drawing room, and in the end she capitulates to one of them. The story was adapted from the Ruth Cross novel of the same name. In the supporting cast are Edward Hearn, Arthur Stuart Hull, Walt Whitman, Bert Sprotts, Frank Beal, Adele Farrington, Mary Land, Ed Brady and Doc Bytell.

A reissue of "Cabiria" the great Italian masterpiece, which on its initial presentation in 1914 was declared the greatest film spectacle of all times and which has retained its popularity through the ensuing years, will feature First National Week. Since its reappearance, "Cabiria" has duplicated its success of seven years ago. It stands today as a massive production of gorgeous scenic effects—the one big spectacular production of the day.

"The Rosary," a Selig-Rork production, is a tender story with its main theme based on the never-failing appeal of heart interest and an all-star cast, containing the names of screendom's most competent delineators of subtle parts. The story is an original one by Bernard McConville, and the cast includes Lewis Stone, Robert Gordon, Dore D. Wilson, Wallace Beery, Jane Novak, Mildred June, Eugenie Besserer, Pomeroy Cannon, Bert Woodruff and Harold Goodwin.

"Shattered Idols," produced by J. L. Frothingham, is an intense spectacle of restless, discontented India in a story throbbing with human appeal, and was filmed under the working title of "A Bride of the Gods." It is founded on I. A. R. Wylie's novel, "A Daughter of Brahma," and is enacted by Marguerite De La Motte, Ethel Grey Terry, James Morrison, William V. Mong, Frankie Lee, Harvey Clark, Josephine Crowell, Claire Windsor, Robert Littlefield and George Periolat.

There are four Buster Keaton productions in the seven comedies slated for the week, "The Paleface," "The Boat," "The Playhouse" and "The Blacksmith," Mack Sennett contributes "Be Reasonable," "By Heck," and "Bright Eyes," the latter a Ben Turpin comedy.

Free advertising accesories will be supplied by First National to exhibitors who book its pictures for First National Week. These accessories will include First National star 24 sheets; special one sheet cuts of various sizes, slides and cloth banners.

Goldwyn Selects Big Cast for Kyne's New Story

Goldwyn has engaged an all-star cast for Peter B. Kyne's "Brothers Under Their Skins," a South Sea romance, scheduled for early production under the direction of E. Mason Hopper.

Helene Chadwick and Richard Dix will play opposite each other again. Claire Windsor has also been engaged for a leading role. Jacqueline Logan and Ray Atwell complete the quintette. The screen adaptation of the Kyne story was made by Grant Carpenter, recently added to Goldwyn's editorial and scenario department.

Edward L. Hyman's prologue for First National's "Tol'able David" at the Brooklyn Strand Theatre

Harmon Weight Directed New Arliss Picture

Harmon Weight, director of the new George Arliss photoplay, "The Ruling Passion," which is being released by United Artists on February 19, is one of the youngest directors in the film industry, but possesses the authority of much experience in the directoral field.

Mr. Weight was born in Salt Lake City, and began a stage career when just a boy. Before he was twenty-two years old he had a stock company in the Utah city and soon extended his activities to Portland, Seattle and Tacoma. As an actor he essayed a variety of roles and as a producer he staged many big successes.

The war brought a slump in theatre attendance at first, and Mr. Weight went to Los Angeles to look into the motion picture situation. He was associated with various of the big producing companies as an assistant director, and finally worked for what is now the United Studios. There he become associated with Henry Kolker. Under Mr. Kolker he worked on "Disraeli," starring George Arliss, for United Artists. When Mr. Kolker went to Rome last fall, Mr. Weight was called on to direct Mr. Arliss in his new picture, "The Ruling Passion."

During the years that Mr. Weight was editing and cutting pictures he perfected a system of his own, and one that has operated to the benefit of the producer. Previous offers to direct pictures failed to find any response in Mr. Weight, as he preferred to retain his association with Mr. Kolker.

Sign Lucy Fox for Her Second Serial

Lucy Fox's personal charms and feats of physical agility and daring which lend so much to the sweeping success of "Hurricane Hutch," Pathe serial, starring Charles Hutchison with George B. Seitz, will put into production immediately following completeion of "Go-Get-'em Hutch."

Pathe announces Miss Fox's reengagement on her return from New Orleans and other southern cities where she made a series of personal appearances at "Hurricane Hutch" performances.

Complete Cast for Norma Talmadge's Next Production

Conway Tearle arrived in Los Angeles on January 5 to play a featured role in Norma Talmadge's next production, "The Duchess of Langeais," work upon which began on January 2 at the United Studios. Announcement also was made by Producer Joseph M. Schenck that Wedgewood Howell had been added to the cast of "The Duchess."

Norma Talmadge now has an all-star cast in her support. The complete roster of principals includes Conway Tearle, well known matinee idol and star in his own productions; Adolphe Jean Menyou, who won his spurs through his interpretation of the role of the King in "The Three Musketeers"; Rosemary Theby, Kate Lester, Irving Cummings, Otis Harlan, Thomas Ricketts and Wedgewood Howell.

Frank Lloyd, considered one of the screen's most capable directors, will handle the megaphone for the production, the script of which was prepared by Frances Marion. Harry Wile is Lloyd's assistant.

Erection of sets is going forward with great rapidity. No efforts will be spared to depict on the screen all the details of the masterly Balzac story. Fidelity to Balzac's classic will be maintained in every particular. It is reported that Mr. Schenck is putting several hundred thousand dollars into the making of "The Duchess of Langeais."

Prologue Is Combined with Moving Picture

Opening scenes of Richard Barthelmess' "Tol'able David" were made to "talk" at the Brooklyn Mark Strand when Managing Director Edward L. Hyman through the use of musical and electrical stage appliances fused an atmospheric prologue and the actual opening shots of the film so carefully that the change from one to the other was hardly noticeable, it is said. In fact stage stars in the prologue really started off the film story, allowing the screen to carry it out.

New Fox Comedian Breaks Old Record

When Lupino Lane, the pantomine comedian, brokc the record for jumping "traps" in London at the great annual pantomime show in 1920, his feat became one of the few instances where a son breaks a world's record held by his father.

"Traps" denotes certain grotesque methods of exit and entrance used by a comedian to incite laughter. Traps are anything from a trap in the floor to a hole in the roof or a plunge through a side wall. Lupino Lane went through eighty-three traps in only three minutes. He will be starred in special comedies produced by William Fox and will take rank with two other famous Fox comedians, Clyde Cook and Al. St. John.

Coogan's Next

Scores of youngsters have roles in Jackie Coogan's latest production, "Lost and Found," which is now being made at the United Studios. Jackie calls them "My Gang." Jackie's latest photoplay, "My Boy" is enjoying tremendous popularity throughout the country wherever it has been released by First National.

Exhibitors Interested in "Pathe Playlets"

Many queries are being received from exhibitors by the Pathe offices in every section of the country regarding the coming "Pathe Playlets."

Exhibitors, recalling their success with these "Pathe Playlets," when in their original form they were released in five and six reels, anticipate even more marked approval of the features in their condensed form, it is said.

Pathe, in order to strengthen the series of fifteen reedited pictures, has made two changes in the subjects since its original announcement. Helene Chadwick, one of the screen's most popular heroines, will have another prominent part in the "Pathe Playlets" schedule, being starred in "The Angel Factory" which has been substituted for "The Closing Net" set for issuance on March 26. "The Mysterious Client," starring Irene Castle, will substitute for "The First Law," scheduled for release on April 23.

The first of the series, "The Midnight Stage," starring Frank Keenan, will be released January 29.

Scene in prize-fight arena in "One Stormy Knight," Educational-Christie Comedy, featuring Dorothy Devoe

"Visual Symphonies" Find Recognition; New Short Subjects Replace Prologues

The enthusiastic reception awaiting an original motion picture idea which has economic as well as artistic value was never more fully demonstrated than by the interest aroused by the announcement last week of the series of "Visual Symphonies," shortly to be presented by Claude Macgowan, general manager of Visual Symphony Productions, Inc., of which Dudley Murphy, who is directing the series, is president.

Launched at a time when exhibitors everywhere are wearying of the expensive burden of prologues, presentations and psuedo vaudeville as program openers, the character of the forthcoming "Visual Symphonies" was quickly appreciated. An examination of their qualities proves them to be ideal attraction substitutes and as such are bound to save exhibitors large sums of money now spent on something which many believe has no place in a picture theatre.

Each "Visual Symphony" is a short subject of from 1,000 to 1,500 feet, featuring one or more of the great stars of the operatic and kindred fields of the drama, music and pantomime, and at the same time providing from the works of the world's greatest composers, an overture that can be adequately presented by any form of theatre music from player piano to symphony orchestra.

Practical Ideals

Eminent artists interpret the work of each composer represented by his masterpiece selected for the series, and these interpretations are visualized on the screen, the action and music being perfectly synchronized. Dudley Murphy is that type of director whose ideals, vision and trained and discriminating artistic sense are combined with a practical bent, which makes his artistic efforts of commercial value.

"The thing to show in a picture theatre is a picture," Mr. Murphy said, while enjoying a brief rest from the cutting of the first release which includes the celebrated Adolph Bolm, star of the Russian Ballet, Ruth Page, the dancing and pantomimic star, and Olin Howland, Broadway's featured eccentric dancer, in Saint-Saens' "Danse Macabre," which will be released as "The Dance of Death."

Combine Music With Film

"No picture manager can hope to compete in stage presentations with the regular vaudeville houses. The big first first-run houses on Broadway cannot hope to rival the high-salaried acts of the play-houses, and if they cannot, what can the manager do who is a thousand miles or more from the player's headquarters. Therefore, if there is a demand for good music, or for presentations that differ from the program feature, why not combine the greatest music in the world with its sister art, its twin art, the motion picture, and not only give the public what it wants, but help the exhibitor solve the serious problem I have just stated?

"I have realized from the start, as have my associates, that the series of 'Visual Symphonies' as I had conceived them, must be the last word in musical interpretation and in artistic presentation, and that the synchronization of music and picture must be made not only absolutely perfect, but as readily available for the theatre with a lone piano player, as for the house boasting a thirty-two piece of symphony orchestra.

Artists Willing

"The first was a matter of expense and selection, as it involved the securing of highly paid singing, dancing and pantomimic stars of the very first rank. This did not prove difficult when the nature of 'Visual Symphonies' was explained to them. Adolph Bolm, who interprets 'The Dance of Death,' has heretofore steadfastly refused to appear in pictures. In spite of the fact that he is one of the world's leading pantomimists, no fit vehicle had been presented, as he did not care to use his talents in straight dramatic parts which might be as well rendered by competent star of stage or screen.

"But an opportunity to do his own work, and this in connection with great music, which is part of his life, that, as he explained, was vastly different. He not only signed a contract, but entered into the production heart and soul. This is but the first instance of the opportunities afforded picture patrons by 'Visual Symphonies.'"

Many Experiments

"My 'Visual Symphonies' are not the result of a happy thought, a sudden inspiration, or a get-rich-quick idea," replied Mr. Murphy in answer to a question as to the origination of the screen novelty. "They are the development of an idea which came to me fragmentarily, and which was fully developed only after a great many experiments which would have been costly had they not proven so successful, notably 'The Soul of the Cypress,' which was shown at the Rivoli and held over a second week.

"It was enthusiastically praised by all the critics, without an exception, in itself a rare tribute. The New York Times reviewer included it in his limited selected list of the notable pictures of the year. But that was only a step on the way. I have gone far beyond that, which was really the crystallization of my original idea, and very satisfying to me as far as it went.

"I spent two years in the big West Coast studios as art director, and there I learned the value of two things and also their inter-relation. These were and are pictorial beauty in each little ¾ by 1 inch film frame, and the importance to every picture, regardless of its character, of suitable interpretative musical accompaniment. I learned to appreciate the fact that music and the motion picture are twin arts, and that they are both fluid forms, blending more sympathetically than any other art forms known. That is the basic idea underlying the mechanics—the production—of 'Visual Symphonies.' Given the mechanical means for combining the two, and the rest is a purely artistic problem.

Don't Depend On Novelty

"I would like to say a word further which I am sure will prove of interest to your readers. I wish to be taken seriously when I say that it is my firm conviction that novel as they are, novelty is the least of the attraction value of 'Visual Symphonies.' I cannot make that too strong and I will present my reasons, leaving it for you and your readers to decide whether or not they are adequate. Whether a lyric should be written to fit a musical compositon, or whether the composer should endeavor to suit the mood of his music to the words, has long been a subject of controversy, but when they are happily wedded, as it were, the words always suggest the tune, and the tune always suggests the words, even to the ears of unmusical people.

"Can you imagine the people accepting any other words for the melody of 'Way Down the Suwanee River,' or any other music for the words of 'Home, Sweet Home'? Certainly not, you say. But in the case of a great instrumental composition like 'The Dance of Death,' for instance, or the 'Peer Gynt Suite,' familiar as the latter is, only the trained musician, or the true student of music, has sufficient knowledge of the intentions and ideas of the composer to enjoy more than the melodies, the combinations of pleasing sound, the harmonies of the composition.

Sees New Musical Era

"Yet the people, trained and untrained alike, love great music. The big sellers—phonograph records—include Caruso, Homer and other operatic stars whose marvelous voices are seldom heard in English, Kreisler and Elman, who give instrumental selections only, and it is safe to say that there are possibly only a few people who buy these who get from them any mental visions such as delight the soul of the true student of music. The ear is tickled but the intellect receives no impressions.

"When people learn that the great musical compositions of the world are to be interpreted by great stars who have given their lives to the study, and that in addition to hearing the music itself these interpretations are to be visualized on the familiar screen, there is going to be nothing short of another musical awakening, comparable only to that brought about by the universal acceptance and ownership of phonographs."

Press Reviews of "White Hands" Abound in Praise of Its Cast

When "White Hands," the Graf Production starring Hobart Bosworth, was given a pre-release showing at the new Granada Theatre, in San Francisco, it was given a glowing reception, according to local newspapers. Bosworth, the star, made a number of personal appearances during the run of the production at the Granada, telling interestingly how some of the "punch" scenes of "White Hands" were made. The star added to the effect of his "brute" portrayal in the picture, as he had a heavy beard, raised in preparation for his next Max Graf picture.

"There is no questioning Hobart Bosworth's ability as an actor," read the review in the San Francisco *Call and Post*. "He stands without equal in the particular field to which he has devoted his screen efforts.

"His supporting cast has been selected with rare judgment. It includes such players as Robert McKim, also cast in a villain role, at which he too is most adept; Elinor Fair as leading woman; Baby Muriel Frances Dana, the precocious child actress, whose little white hands it is that softens the heart of the brutal ship captain; Freeman Wood, who gives an excellent portrayal of the drink-sodden youth, and Al Kaufman, ex-heavyweight prize fighter. In the matter of direction, no one could find fault with the work of Lambert Hillyer. In fact, one seldom finds better continuity in a screen play nor action more convincingly carried out."

The San Francisco *Examiner* said, in part:

"'White Hands' is well made, with a strong, direct story conveying much dramatic power. In the strong, virile production there is little to merit adverse criticism. The Bosworth character is a big, rough one, played in a big way. Robert McKim's villainy, entirely out of the line of this polished film villain's accustomed work, shows superb acting. Baby Muriel's acting could hardly be surpassed, and the pretty heroine, Miss Fair, and the other principals, all do good work." "White Hands," according to the report from the Granada, packed the new 3,000-seat house every day during its run.

"Nero's" Magnitude

Something of the magnitude of "Nero," which J. Gordon Edwards has recently completed in Rome for William Fox, is indicated by word received that 125,000 feet of film was taken in making the massive scenes. Mr. Edwards is now busy cutting this mass of film before starting on another big special to be made abroad.

Showing of "Battle of Jutland" at Naval War College at Newport Asked for by Rear Admiral Sims

Following the showing of the three-reel special, "The Battle of Jutland," at the United States Naval Academy at Annapolis and at the Marine Barracks in Washington, Rear Admiral William S. Sims, hero of the World War and now president of the Naval War College at Newport, has requested a showing at the War College. "I have received reports from officers who have seen the film showing * * * that it would be highly desirable to arrange for an exhibition of it before the present class," said the Admiral.

Work on the prints of the picture is being rushed to completion. Much tedious work had to be done on the prints, such as the painting by hand 200 feet of the picture. All prints are expected to be shipped to the exchanges within a few days, however, so that one of the two English prints from which much of the work was done, will be available. One of these will be sent to the Naval War College so that the class, consisting of a large number of naval officers, can see the picture as it was originally made.

The picture has been retitled for distribution to American theatres.

This production is said to have attracted unusual attention from army and navy officers in Washington when it was shown at the Marine Barracks following the program at Annapolis. The audience at the Naval Academy was comprised largely of officers on duty there and the students. At the Washington showing many theatre owners and representatives of the press were present, and several correspondents of newspapers sent special dispatches to their papers about the showing.

"The Battle of Jutland" is the first special subject to be released by Educational Film Exchanges in 1922. It is recognized as a fine example of the work motion pictures can be made to do in the recording of history. It has been commented upon editorially by many newspapers throughout the country.

Paramount Starts Advertising Campaign for "Saturday Night"

The Paramount publicity and advertising department has launched a big advertising campaign for Cecil B. DeMille's newest super-special production, "Saturday Night," which is scheduled for general release February 5. The picture, incidentally, has been booked for simultaneous pre-release showing in New York at the Rialto and Rivoli theatres commencing Sunday, January 22.

Heralding the general release of the picture, the Saturday Evening Post in its issue of February 4, will carry a double-page advertisement announcing that it will be shown during the following week at more than 250 theatres throughout the country. In this day and date booking Paramount is followed the policy used so successfully with "The Affairs of Anatol," which production set up new attendance records in first-run houses in every section of the United States, it is said.

Exhibitors Praise H. Lloyd Comedy

"Harold Lloyd's newest triumph, 'A Sailor-Made Man,' continues to sweep on to unprecedented heights of success," declare Associated Exhibitors. A letter from Merle Davis, general manager of the Ansonia Amusement Co., which operates theatres in Butte and Helena, Mont., says:

"We have just finished playing Harold Lloyd in 'A Sailor-Made Man' at our Ansonia Theatre. Words fail me when I try to express to you how good I consider this master comedy."

This is quite in line with the tribute of praise accorded the production, as a record breaking attraction, by John Hamrick of the Blue Mouse Theatre, Portland, Ore., and several other prominent exhibitors in various sections of the United States. In Indianapolis, for example, Charles Olson of the Alhambra Theatre played 'A Sailor-Made Man" and "Tropical Love' as a companion, and did the biggest business in the history of the Alhambra Theatre. This also applies to the Murrette Theatre of Richmond. In Charleston, W. Va., the Strand stood them out for an entire week.

Capitol Books "Grim Comedian"

Rita Weiman's first original screen story, "The Grim Comedian," produced by Goldwyn, has been booked for showing at the Capitol Theatre, New York, the week begining Sunday, January 22.

"The Grim Comedian" is a dramatic story of life behind the scenes on the New York stage in which an actress-mother battles to keep her past life from her daughter and to keep her daughter from falling into the arms of her own lover from whom she had parted when her daughter was ready to leave the convent and return to her mother. Phoebe Hunt, who acted the lead in Miss Weiman's stage play, "The Acquittal," plays the role of the mother, while Jack Holt is the Martin in the cast. Gloria Hope appears as the daughter. Others in the cast are Bert Woodruff, Laura Lavarnie, Mae Hopkins, John Haron and Joseph J. Dowling. Frank Lloyd directed the picture.

Do you want to do your kid or somebody else's kid a genuine favor? There is a hint on Page 379.

"A Doll's House" for February Release

Nazimova's first film production for United Artists Corporation, Henrik Ibsen's "A Doll's House," will be released to exhibitors February 12.

Charles Bryant, who directed Nazimova in this famous Ibsen classic, speaks of it as the greatest picture this celebrated screen and stage star ever has made, and calls it a masterpiece from a masterpiece.

With Nazimova, who organized her own production company that her personal interpretation of the character might not be hampered, is a cast of unusual supporting strength, it is said. Alan Hale is the leading man.

Vignola's Next to Be Released Soon

Robert G. Vignola's latest Cosmopolitan production, "Beauty's Worth," has been completed and will soon be released through Paramount. This is Mr. Vignola's first production since "Enchantment," his current release which has been breaking records all over the country.

Marion Davies is starred and it is the consensus of opinion of those who have seen this production privately that it is a far better production in every respect than "Enchantment."

The production was written by Sophie Kerr and put into scenario form by Luther Reed.

Most of this production was made in California where the unusually beautiful scenery offered the proper background. The interiors were designed by and executed under the supervision of Joseph Urban.

SCENES FROM "HANDLE WITH CARE," A PATHE RELEASE

Scene from "Battling Torchy," an Educational-Torchy Comedy, featuring Johnny Hines

"Molly O" and "Hail the Woman," First National Pictures, Are Held for Second Week in 'Frisco

There are not many precedents left in San Francisco motion picture theatre circles—thanks to "Molly O" and "Hail the Woman."

These two First National attractions opened simultaneously in the Golden Gate City on December 25, each for a scheduled one week run, "Molly O' at the California Theatre and "Hail the Woman" at the Tivoli.

As the week drew to a close the management hurriedly booked their respective attractions for another week. Thus was Precedent No. 1 left prone, for never before in the history of the city has such a situation existed—two attractions of one company receiving simultaneous extensions to two weeks.

The newspapers of San Francisco shattered the second precedent in publishing a second review in connection with the announcement of the holdovers, and reiterating their fulsome praise of both productions.

Excerpts from the second reviews of "Molly O' follow:

The Call says: "'Molly O' continues with undiminished popularity at the California, where yesterday it entered its second week. Mabel Normand, as the irrepressible Molly, has achieved a personal triumph in this picture, which eclipses anything she ever did before, and which rivals the best performances of many other screen stars."

The Bulletin: "'Molly O' opened its second week at the California Theatre yesterday with banner crowds still in attendance. There is no getting around the fact that no matter what critics may say of 'Molly O,' it is getting over 100 per cent. with the audiences, and that in the last analysis is probably the only real standard to judge a picture by."

The Chronicle: "'Mabel Normand's big comedy drama, 'Molly O,' produced by Mack Sennett, which entered upon the second and final week of its run at the California Theatre yesterday, has a modern Cinderella theme, a Tipperary lilt and an Eddie Rickenbacher finish. Miss Normand is adorable throughout the picture, with her beautiful face and tresses and her ready wit."

The Examiner: "Mabel Normand has always done her best work under the banner of Mack Sennett and in 'Molly O,' which opened its second week at the California yesterday, this truth is again demonstrated. Not since 'Mickey' has the vivacious Miss Normand been cast in a role which fitted her so well."

The "re-reviews "on "Hail the Woman" read in part: The Daily News: "Thomas H. Ince's great picture, 'Hail the oman,' which had its world premiere here at the Tivoli Theatre a week ago, remains for a second week at that house. The production has a verity that isn't often found in pictures and the cast is made up of players who have not only reputation but ability and skill."

The Call: "'Hail the Woman' proved a pronounced attraction at the Tivoli last week and the production opened its second week yesterday."

The Examiner: "Thomas H. Ince's superb production, 'Hail the Woman,' kept the Tivoli thronged all yesterday, when a second week of this unusual offering was begun."

The Chronicle: "With a cast of stars, chosen not only for their dramatic ability but for their special fitness for the roles, 'Hail the Woman' continues to prove a drawing card at the Tivoli."

The success of "Hail the Woman" is being duplicated in every city where it has been shown and the critics have been practically unanimous in their praise of it. At the Garden Theatre in Davenport, Iowa, many persons saw it two or three times, the manager reported, and it was proclaimed by many as a better picture than "The Miracle Man" and "Way Down East."

Cruze Film Coming

Following the completion of his Paramount picture, "Across the Continent," Wallace Reid will next make Richard Harding Davis's play, "The Dictator," under the direction of James Cruze.

Inquire About Metro Picture

The number of inquiries from exhibitors either by telegraph or by letter, which have come to the Metro exchanges and to the home offices of the company, regarding "Turn to the Right," promises to exceed even the multitude "The Four Horsemen of the Apocalypse" called forth, it is reported. The production, directed by Rex Ingram, is to be released February 27.

New York Critics Unanimous in Praise of Goldwyn Film

Katharine Newlin Burt, author of "The Branding Iron" and "Snowblind," two of Goldwyn's most successful red-blooded western dramas, has added to her screen reputation with her new melodrama, "The Man From Lost River," which was screened this week at the Capitol Theatre, New York.

Mrs. Burt, Frank Lloyd, the director, and House Peters and Fritzi Brunette, the featured players, received much praise for their work in the film from the New York critics who reviewed the picture.

The Telegraph said "There is no mention of Frued or modern soul surgery from start to finish," while The Tribune contended that "the big outdoors is fascinating on the screen. House Peters has always been one of our favorite heroes." Journal of Commerce called it "a powerful photodrama of conflicting love interest," and the Herald agrees that Goldwyn always has exceptional success with its forest scenes."

World said: "Photographed in the usual fashion of the Goldwyn company. It is attractive entertainment of its kind," while The News raved that "it's ninety per cent," and the Sun critic said it "has outbursts of elemental passion. Gets much of its strength from the towering redwood trees." Globe backs the contention that it is "an interesting picture."

"The Masquerader" in Third Week

Richard Walton Tully's production, "The Masquerader," is now in its third week at the United Studios. The cast of the future First National attraction consists of Guy Bates Post, one of the most distinguished actors of the speaking stage; Edward W. Kimball, Ruth Sinclair (in private life Mrs. Irving Cummings), Herbert Standing, Lawson Butt, Barbara Tennant, Marcia Manon and Kenneth Gibson. James Young is directing. Wilfred Buckland has been engaged as art director and Georges Benoit is assisting in the production of "The Masquerader." Milano Tilden, formerly stage manager for Mr. Post, is acting in a similar capacity with "The Masquerader" company.

SCENES FROM "A CHARMED LIFE," STARRING JIMMY AUBREY. A VITAGRAPH COMEDY

Pathe Has New Prize Contest Plan; Classification Period of Six Weeks

One of the severest tests to which the Pathe sales organization has ever been subjected, will be inaugurated on January 16, when a six weeks' qualifying competition prior to the annual "Brunet Anniversary Contest," which this year will run from February 27 to March 25, will be opened.

The preliminary contest will be staged to determine into which of five divisions the various branches will be classified when the final four weeks' drive of "Brunet Anniversary Contest" for the big prizes offered by Pathe, will be conducted. The prizes range from $2,500 down to $500 for the winning teams in each division.

Geographical lines will be wiped out in determining the classes into which each branch will be placed, inasmuch as increases in collections and new business, rated on a fifty-fifty basis, will be the deciding factor. Seven branches will make each of the first four divisions, and the remaining six exchanges will enter the fifth and last division. Branch quotas for the qualifying contest will be exactly one-half of the sales and collection figures at each branch for the three four-week periods ending December 17.

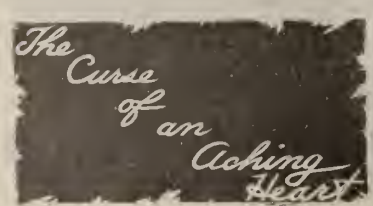
In division one, the capital prize for which is $2,500, will be placed the seven branches recording the biggest increase in collections and new business over the period specified. In the second division will be the next seven high branches, competing for a prize of $1,500. The seven succeeding branches will be in division three, wherein they will fight for a $1,000 prize, and in the fourth division come the next seven, contesting for a $750 award. The fifth and final class will be composed of only six branches, accounting for the entire thirty-four Pathe exchange offices, with the winner receiving $500.

In each instance the prize basis of 40 per cent. for the branch manager, and 60 per cent. to be shared equally among all the winning Pathe salesmen, booker, cashier, and the assistant branch manager. Provision has been made that in any instance of a tie, the full award will go to each branch thus tieing.

In several respects the present Pathe contest contains provisions novel to such competition, and by stretching over a period of ten weeks eliminates to a great extent the possibilities of luck figuring in the outcome. As Elmer Pearson, general manager of Pathe, expressed it when he announced the contest, "the winners figuratively will have to take off their coats, roll up their sleeves and work as they never worked before."

The quota for each branch during "Brunet Anniversary Contest" will be one-third of its total in collections and sales for the three four-week periods ending December 17.

Contracts recorded up to midnight at Saturday, February 25, will be credited in the qualifying test. "Brunet Anniversary Contest," opening Monday, February 27, will close at midnight, Saturday, March 25.



"Over the Hill" Maintains Pace

New glory is daily added to the record of "Over the Hill," the big Fox special which enjoyed a solid year's run on Broadway, New York. Its reception by exhibitors throughout the South, where it is now making its way, is most enthusiastic.

Record runs have been established, it is said, by every theatre in the key cities of Texas where the production has been shown.. Theatres which heretofore have considered a three-day engagement as unusual, have played "Over the Hill" for a week. Exhibitors who never held a picture more than a week, found that the Fox special continued to attract capacity houses after the second and third week.

Holubar Starts on "The Soul Seeker"

Allen Holubar has gone to San Francisco with his cameraman, Byron Haskins, to take atmosphere shots for Dorothy Phillip's next starring vehicle, "The Soul Seeker," the locale of which is laid in San Francisco. To have taken his large cast and many production aides to the Bay City would have been too expensive.

To Start New Film

George Melford at the Lasky is making preparations to start his next special production for Paramount about the 23d of January. The new picture will be "The Cat That Walked Alone." Dorothy Dalton will be starred.

Exhibitors Highly Interested in Fox's Anniversary Week

Exhibitors throughout the United States and Canada have responded whole-heartedly to the suggestions for the celebration of Fox Anniversary Week, January 29 to February 4 inclusive, according to an announcement from the offices of Fox Film Corporation. The week named will mark the 18th milestone in the progress of one of the oldest motion picture producers and distributors in the industry in point of service to the public. More than ninety-five per cent of the Fox exhibitors in the United States have booked Fox features, comedies, animated cartoons and specials for the anniversary week, according to statistics offered by the Fox contract department.

The new year sees for Fix Film Corporation the institution of educational and industrial divisions, headed by Herbert E. Hancock, with the title of Director of the Education and Industrial Divisions. This department will operate independently of the company's other enterprises and production of specified subjects will be on a decidedly extensive scale.

Don Hancock, director-in-chief of Fox News, recently departed for Europe, where he will institute a more complete service and correspondence.

Among the super-special productions scheduled for release in 1922 are "Nero," the J. Gordon Edwards picture made at the Rome, Italy, studios of Fox; "Monte Cristo," starring John Gilbert under the direction of Emmett J. Flynn and produced on the West Coast; a picture directed by Herbert Brenon, made in New York and starring William Farnum; and another Harry Millarde feature said to be on a par with "Over the Hill," his great success. Pictures are planned for Shirley Mason, Tom Mix, Charles Jones, William Russell, Pearl White, Eileen Percy, Barbara Bedford, Maurice Flynn, Johnnie Walker, Edna Murphy, Dustin Farnum, William Farnum, Clyde Cook, Al St. John and Lupino Lane. These in addition to the regular output of Sunshine Comedies and Mutt and Jeff Cartoons.

SCENES FROM "SMILES ARE TRUMP," STARRING MAURICE FLYNN. A FOX RELEASE

"Silent Call" First National Film at Capitol

S. L. Rothafel has selected "The Silent Call," a Lawrence Trimble-Jane Murfin production released through First National, as the feature at the Capitol, New York, for week of January 22.

This is said to be one of the novelties of the season as the "star" is "Strongheart," a massive police dog. He was imported by Miss Murfin after he had made a record on the battlefield and in bench shows in Belgium and Germany. "The Silent Call" was adapted by Miss Murfin from a Saturday Evening Post story, "The Cross Pull," written by Hal G. Evarts. Mr. Trimble directed the production.

The picture is "99 per cent" outdoors stuff, with several big fights between the dog and the "heavy" of the story. John Bowers and Kathryn McGuire head the cast, which also includes William Dyer, James Mason, Nelson McDowell, E. J. Brady and Robert Bolder.

Vitagraph Film at Cameo Theatre

"Flower of the North," the Vitagraph special, adapted from the novel by James Oliver Curwood, will open at the new Cameo Theatre, 42nd street and Broadway, on Saturday, January 14.

Neva Gerber in New Film

Neva Gerber in the Arrow-Ben Wilson drama, "The Price of Youth," heads a cast which includes Spottiswood Aiken, Jack Pratt and many others prominent on the silver sheet.

The action of the play concerns itself with many phases of New York life and gives the star an opportunity of manifesting her wide range of acting ability. The little girl impersonated by Miss Gerber comes to New York to study music and she is instantly set upon by the prowling adventurers that infest Manhattan. But the girl doesn't come off second best in the contest. Far from it. She wins out by defying some of the toughest characters in New York.

Appropriate Stage Settings for Film

Photographs of stage settings and prologues sent in to Vitagraph's executive offices by branch managers and by exhibitors who have played Vitagraph's new production, "The Little Minister," indicate a surprising intimacy with the art of James M. Barrie, Vitagraph states. The public screenings of the past week have been coupled largely with elaborate stagings of scenes reflective of the Scotch atmosphere of the piece, it is said.

Educational Films at New Theatre

Educational Pictures occupy prominent places on the opening and early programs of two new Los Angeles suburban theatres, the Rivoli, which was opened December 15, and the Granada, which gave its first program December 22.

"The Vagrant," an Educational-Mermaid Comedy with Lloyd Hamilton in the featured role, was on the opening program of the Rivoli, while the Granada opened with "Fresh from the Farm," an Educational-Christie Comedy, featuring Bobby Vernon, who also appeared in person.

"The Kid" Pleases English Royalty

A command performance of "The Kid" was given at Sandringham Palace, in England, January 2, according to advice received by Associated First National Pictures, Inc. King George, Queen Mary, the Mother Queen Alexandra, the King and Queen of Norway and some five hundred guests packed the royal ball room, and are said to have been delighted by the work of Charlie Chaplin and Jackie Coogan. The cable adds that their Majesties personally complimented First National's London representative, expressing their pleasure over the entertainment the production had afforded them.

Anita Stewart at Work Again

Anita Stewart's new picture, "Rose o' the Sea," went into production this week at the Louis B. Mayer studio with Fred Niblo directing. The novel was written by Countess Baroynska.

Rudolph Cameron, the star's husband and manager, will be her leading man. Thomas Holding, Hal Cooley and Kate Lester have also been secured.

Due January 16

Now that the prints of the first two rounds of "The Leather Pushers" series are in the hands of the exchanges, Universal is receiving daily confirmation of its first estimate of the H. C. Witwer stories which appeared in Collier's. The idea of the stories themselves and the way in which they have been carried out is so unusual that Mr. Laemmle immediately put them on the exclusive Jewel basis and they will be released to exhibitors as the Universal - Jewel - Collier's Series. The first is due January 16.

Satirize Gotham

Music mad young girls from all over the country who want to go to New York for the purpose of embarking upon a musical career should certainly take the warning in the Arrow-Ben Wilson picture starring Neva Gerber which is shortly to be released. Miss Gerber has a wonderful part which gives her every opportunity for displaying her abilities as an actress and her charm as a beautiful star.

At Loew's Theatre

Loew's New York Theatres are playing Lee Moran's first Century Comedy release, "The Straphanger."

Criterion Books First National "Red Hot Romance"

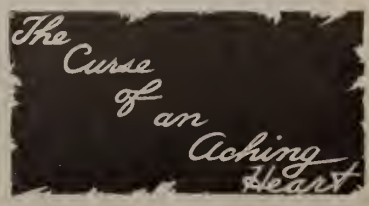
"Red Hot Romance," a John Emerson-Anita Loos production released through Associated First National, has been booked to open at the Criterion Theatre, New York, for an indefinite run, starting January 22.

The story was written and directed by Mr. Emerson and Miss Loos and is typical of their humorous style. It deals with the trials of a rich man's heir who is ordered to make good in the life insurance game before he can inherit the old boy's fortune. As his sweetheart is in a hectic tropical republic, the boy decides that's a fine place to sell insurance.

Joseph M. Schenck is presenting the picture through First National and the company is going to give it an exceptional publicity and exploitation start. The cast includes Basil Sydney, Frank Lalor, former musical comedy star; Tom Wilson, who was the cop in Chaplin's "The Kid;" Snitz Edwards, another musical comedy comedian; May Collins, Carl Stockdale, Olive Valerie, Ray Atwell, Henry Warwick and Edward Connelly.

Engages Director

Julius Stern announces that he has engaged Tom Buckingham to direct Henry Sweet. He has also given little Jackie Morgan a contract to play with Brownie, the Century Wonder dog, in his next picture. Baby Peggy Brownie's usual starring partner, is engaged in making comedies at the head of her own company of grown ups.



SCENE FROM "THE GIRL FROM GOD'S COUNTRY," A WID GUNNING RELEASE

"Little Lord Fauntleroy" Gets Praise from Cincinnati Critics

"Mary Pickford in 'Little Lord Fauntleroy' has her ideal role," in the opinion of the critic for the Cincinnati *Post*, who reviewed this United Artists release at Ascher's Capitol Theatre. "The part of the little Lord fits her like a glove, and as the mother, Dearest, she scarcely is less appealing. Her work in the dual role is the best of her screen career. The double exposure photography is better than any we have have seen."

"Mary Pickford's performance of 'Little Lord Fauntleroy'," says the critic for the *Times-Star*, "is intensely young, unbelievably childish in mood and motion. Her portrayal of Dearest, mother of the little earl, is a creation of daintiness and ruffles and old lace on shoulders young and gallant. The double role has been accomplished with genuine artistry."

"Thinking over Mary Pickford in 'Little Lord Fauntleroy'," said the reviewer for the *Commercial Tribune*, "we find it a picture to indisputably prove how grievously we are in need of more Marys and more little Lords, for not one of the thousands who saw it but left the theatre cleansed and refreshed, a better boy or girl, a better man or woman."

"Though it was a rare delight to read 'Little Lord Fauntleroy,' it is even a greater delight to see the film production of the beloved novel," said the critic for the Cincinnati *Enquirer*. "Mary Pickford, who plays both the mother and the affectionate little son, has in this feature attained the pinnacle of her splendid career."

Pathe Announces Acquisition of Noted European Production

Pathe announces this week the acquisition of one of the most celebrated of recent European motion picture productions, "Mathias Sandorf," from the Jules Verne romance bearing the same title. This is the Louis Nalpas production which enjoyed a first-run at 54 Paris theatres, with second, third and fourth-runs crowding more than double that number of houses, and which is now in the third month of a highly profitable engagement at Cirque D'Hiver, where it fills 2,000 seats at each performance.

Louis Nalpas has specialized in this class of production since his entrance into the cinema field in 1912. Among the outstanding productions supervised by himself are his "Monte Cristo" serial in seven episodes of five reels each. This was preceded by Dumas' "Three Musketeers." In 1918 he drew upon the Arabian Nights Entertainments for his big European feature success, entitled "The Sultana of Love," which was followed a year later by "Tristan and Isolde," for which he drew upon the original story source the English Round Table Legends of King Arthur and his Knights.

New Pictures for Douglas and Mary

Johnston McCulley, who wrote "The Mark of Zorro," is en route to California to confer with Douglas Fairbanks, Allan Dwan, Lotta Woods, chief of the scenario department, and Kenneth Davenport, who wrote "The Nut," with reference to a new story for Mr. Fairbanks, and it is considered likely that Mr. McCulley will evolve a sequel to "The Mark of Zorro."

Mary Pickford is preparing to start refilming "Tess of the Storm Country," but may be delayed due to legal matters which may cause her to return to New York. In the meantime, she will assist her brother, Jack Pickford, in preparing for his next feature, "The Tailor-made Man."

Florence Lawrence Comes Back in "The Unfoldment"

In the George Kearn production, "The Unfoldment," which is the current release of Associated Exhibitors, Florence Lawrence, at one time perhaps the most famous of all stars, achieves a most remarkable come-back, which has been commented upon by many exhibitors.

Assuming the role of an enterprising newspaper girl, and called upon to portray a part which demanded perfect sincerity and exceptional dramatic poise, Miss Lawrence is said to have done a remarkable piece of work.

"The Unfoldment" is a drama of intense devotion, of inspiring power and emotional appeal. It was released by Associated Exhibitors on January 1.

Paramounts Set for January 15

For January 15 Paramount has scheduled for release, Agnes Ayres in her first Paramount starring picture, "The Lane That Had No Turning," and Thomas Meighan in "A Prince There Was." The former is from a story of French-Canadian life, was adapted by Eugene Mullin and was directed by Victor Fleming. The work of Miss Ayres is said to fully justify her promotion to stardom. Chief in support are Mahlon Hamilton and Theodore Kosloff. Frank Campeau, Wilton Taylor, Lillian Leighton and Charles West are the others.

Meighan is an attractive hero in the Paramount version of George M. Cohan's romantic stage comedy, "A Prince There Was." Waldemar Young wrote the adaptation from the play which was originally adapted from the novel, "Enchanted Hearts," by Darragh Aldrich. Tom Forman directed. Mildred Harris plays the leading role opposite the star. Little Charlotte Jackson, Nigel Barrie, Guy Oliver, Sylvia Ashton, Fred Huntly and Arthur Hull are the others.

J. P. McGowan in Playgoers Film

The next Playgoers Pictures release is J. P. McGowan in "Reckless Chances," which is scheduled for January 15. This is a Herald production, directed by Mr. McGowan.

Christie Sets Up Ideal

Al Christie, who is producing the two-reel Christie Comedies for Educational's program of short pictures for the whole family, has set up an ideal for his comedy films which takes a lot of work to live up to.

"I want to preach to all our staff," says Christie, "the doctrine of do rather than listing a lot of disagreeable dont's. Don't rules are generally made to be broken, and I do not like rules around our studio anyway. I would rather set up a standard of things to try to do. Here is this standard for two-reel comedies:

"1. Get a plausible story which might happen to real people. It may be worked out farcically or in regular dramatic and logical sequence. But it must be entertaining.

"2. All the actors must look like human beings whom one might meet in every-day life.

"3. Take your time. It is not how many pictures you can make but how good you can make them. This advice is for directors particularly.

"4. If you are torn between sticking to the story or going afield for a laugh, stick to the story. If the story is amusing, the chuckles will take care of themselves.

"5. Make the backgrounds as beautiful as you can. Very few people will take particular notice of the expensive rug on the floor, but they certainly would take notice if the floor were bare.

"6. Try to act your part without trying to be funny.

"7. Try to seem to enjoy your work as much as possible. If you don't enjoy it, you should find some other work.

"8. Try to make your pictures for your own family. The majority of the people who see them in theatres are just like your own wife and kids.

"With these do's I reserve the right to add one don't. "It is—don't call me 'boss' or 'chief'."

As a matter of fact, Christie is just "Al" to most of his staff.

"The Prodigal Judge" Gets First Western Preview Showing at Hotel in California; Smith Present

Vitagraph's big special, "The Prodigal Judge," had its first Western preview showing last week at the Beverly Hills Hotel, one of the most fashionable hotels in Southern California.

Jean Paige is featured in this unusual super-feature, which was directed by Edward Jose. Both the star and the director were in the audience, as well as Albert E. Smith, Vitagraph's president, who, incidentally, accompanied the members of cast to various parts of the country when exterior scenes were being filmed for it.

The event was in the nature of a gala social occasion, and many notables of Southern California were present. Mr. Smith was the recipient of many sincere congratulations in causing Vaughan Kester's novel to be brought to the screen, as were its star and its director.

A few minutes after the final fade-out on the Beverly Hills screen, the film was on its way back East, and after a few suggestions of Mr. Smith's are carried out, the prints will be shipped to Vitagraph's various branch offices for release. Exhibitors all over the United States and Canada have evinced unusual interest in this picture, and the film will have its premiere at a well known New York City theatre in the near future.

"That 'The Prodigal Judge' will prove one of the very great motion pictures of 1922, seems certain," said Mr. Smith, "and those who have seen it express the opinion that, as in the case of "Black Beauty"—in which incidentally Jean Paige is also the star—its success and vogue will not be limited to any passing year. It is the consensus that, like certain books which grow upon the reading public with the passage of time, this picture will gather momentum as it is shown from time to time, by sincere word-of-mouth advertising born of the film's sheer excellence.

"We have a picture," continued Mr. Smith, "which is everything that we could hope for. This was the target aimed at, but we had no means of knowing whether or not we had made a bull's eye until the picture was actually projected. In writing the book, which was a best-seller the year that it was published but which, unlike many best-sellers, enjoyed a wide sale for years and is doing so today, Vaughan Kester seemed to catch a note of whimsicality which the cast of the picture, under Mr. Jose's direction, was able to transplant to the screen. Maclyn Arbuckle's delineation of the judge is masterful. On the screen, as in the book, the judge is a living, breathing, vibrant personality, never acting as a character in a book or a play acts. He proves himself a real human being. Sometimes it is with a friend's obstinacy that he proves his unaffected friendship, when a lack of obstinacy might prove only hypocrisy. If 'The Prodigal Judge' is not called one of the very best pictures of 1922, I will not only be disappointed but I will be very much surprised. One thing it is sure to be called, and everyone who has seen it agrees on this one point—it is certainly a highly unusual picture."

Trailers on "The Prodigal Judge" were recently shipped from Vitagraph's Brooklyn laboratory to its branch offices, and Vitagraph's managers report that exhibitors have seldom failed to be impressed with these. "The Prodigal Judge" will be a February release.

Seitz and "Hutch" Off for Saranac

Skis and the deep snows of the Saranac Lake region of the Adirondacks, with their serial "stunt" attractions for "Go-Get-'em Hutch," lured Producer George B. Seitz, Charles Hutchison and other members of the company away from Atlantic Coast locations January 9.

The continuity calls for some thrilling experiences on skis. With the snow "stunts" completed, the company will plunge directly into another extreme change of temperature, going direct to Florida. The new Pathe serial will be ready for early spring release.

"The Rosary" at Imperial Theatre

The world premiere showing of 'The Rosary' was held in San Francisco. It began a two-weeks' run in the Golden Gate city on January 15 at the Imperial Theatre.

"The Rosary" is a Selig-Rork production released by First National.

First Pathe Playlet January 29; Also Serial and Lloyd Re-issue

The first of the Pathe Playlets, "The Midnight Stage," starring Frank Keenan, will head the strong schedule of Pathe releases for the week of January 29, which also includes a number of short subjects and a serial episode. In its re-edited three-reel form the film marks an innovation in motion picture presentation and one which Pathe believes will be eminently successful.

In its original form "The Midnight Stage" enjoyed success at the Rialto Theatre in New York, where it had its premiere. In its new form, with all "padding" eliminated, every element essential to dramatic appeal is increased. It combines fast action, dramatic tensity and a delightful love story. Frank Keenan is seen in a dual role, supported by Joseph Dowling, Charles Gunn, Mignon Anderson, Thomas Guise, Maude George, Wadsworth Harris and Ernest C. Warde, the latter also directing.

"She Loves Me Not" is the title of the latest re-issued one-reel comedy starring Harold Lloyd. He is assisted by Bebe Daniels, who is the object of his affections, and "Snub" Pollard, who appears as his friend and rival.

"The Miller and the Donkey" is the current animated cartoon of the series of. "Aesop's Film Fables," produced by Fables Pictures, Inc., created for the screen by Cartoonist Paul Terry. "Years to Come" is the title of the current Hal Roach comedy featuring "Snub" Pollard. Marie Mosquini and Noah Young are in the cast.

"The Clash of the Clans" is the fifth episode of "White Eagle," the new Pathe serial starring Ruth Roland. Pathe Review No. 140 represents a series of entertaining subjects with two exquisite Pathecolor offerings dominating.

"Anatol" Given Big Reception

A cable received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, tells of the big reception given Cecil B. DeMille's "The Affairs of Anatol" on its premier at Sydney, Australia. Managing Director John W. Hicks, Jr., of Feature Films, Ltd., reports that the Paramount all-star special received the most enthusiastic welcome ever given a motion picture.

Finishes Picture

Lee Moran has just finished "Upper and Lower," in which he takes a blackface part and impersonates a Pullman car porter. He is now working on "The Janitor," written by himself and directed by Alf Goulding.

Forestry is the concern of all because it affects the best interests of all. See Page 379.

SCENES FROM "R. S. V. P.," STARRING CH ARLES RAY. A FIRST NATIONAL RELEASE

Keeping in Personal Touch

By FRITZ TIDDEN

JOHN McCORMICK, western representative for First National, staged an "all star" program of entertainment and education at the last meeting of the Western Motion Picture Advertisers in Hollywood.

The initial speaker of the evening was Laurence A. Lambert, president of the National Motion Picture Finance Corporation, who spoke on "Dollars and the Movies." Among other things Mr. Lambert repeated the request of other speakers before this organization, that publicity men should omit in their copy all reference to lavish expenditures and salaries expended in connection with picture making. Mr. Lambert is a well-known banking expert on the Pacific Coast and his talk gave the "Wampas" various new angles on film financing.

Charles Ray, popular First National star, was the next speaker. Mr. Ray told the publicity men of his experiences on his recent personal appearance tour. Richard Willis, of Willis and Inglis, and general manager of the Ray Studio, spoke on publicity in the old days and compared the old methods with modern exploitation ideas.

Harry Hammond Beall, chairman of the nominating committee, offered the following names for the consideration of the members to occupy the offices of the organization during the coming year: Arch Reeve, for president; Pete Smith, vice president; Michael Boylan, treasurer, and H. H. Beall, secretary. The board of directors was also submitted, five of which are to be elected. They are Barrett Kiesling, Harry D. Wilson, Pat Dowling, J. A. Jackson, Harry Brand, Roy Miller, John Rankin, Robert Doman, Ted LeBerthon and Scoop Conlon. Suggested auditing committee consists of Adam Hull Shirk, Robert Allen and Ted Taylor.

The annual election will take place on February 7 when the above slate and any other submitted for nomination will be voted upon. Plans for a monster entertainment were submitted by John McCormick. Ray Leek was appointed to get figures on such an affair and at the next meeting the matter will be gone into more fully.

* * *

The London Biograph republishes an item that it printed twelve years ago, which seems to have the same fascination for us that it has for Biograph.

"There is a tendency to multiply the number of long films. A plot has to be exceptionally good to sustain interest throughout 1,000 feet."

* * *

An idea in insurance that would have made the famous Lloyds' of London call for time was successfully carried out by Joe Lee, manager of "Sir Arnes' Treasure," the Swedish Biograph feature being shown at the Metrapolitan Theatre, Minneapolis, this week. Lee has taken out insurance guaranteeing that the picture will not be shown at a lower price in that city later. If the picture plays there again, and plays to a lower price, patrons of the Metropolitan can get their money back. A bond to this effect has been filed by the Behrendt Levy Company, Los Angeles, the largest insurance brokers on the West Coast.

Minneapolis is the first city in the United States where this novel idea is to be in operation and the outcome is being watched with interest by the public and theatrical managers all over the country.

"The plan will undoubtedly be used in the future in every city of any size in the United States during the playing of special film productions," said Lee, who is American representative for the Swedish Biograph Company.

Metropolitan patrons need only to keep their ticket stubs. These will entitle them to a return of the admission price if, in the future, the picture returns here to the Metropolitan or some other house, and shows at a lower price, Lee announced.

* * *

Leslie Mason is seriously ill with pleurisy.

* * *

Beverly Griffith, newly appointed Cuban Exchange manager for Universal, is the envy of all his New York friends. The joke is on Griffith, however, as he neither drinks nor smokes.

* * *

The second number of Joe Weil's snappy little magazine, called "The Joe Weil Movie Bellyache," has arrived and we note that it has graduated from the yellow copy paper class of the first issue to the bloated plutocracy of the coated, cream colored stock class. It is full of good stuff. Three items culled from its pages follow.

Talkin' of disarmament—why not scrap the censors?

* * *

1st Producer: "How's your new picture?"

2nd Producer: "My director tells me it'll be a knockout!"

1st Ditto: "Plenty of Action?"

2nd Ditto: "Action?" Why he says it moves so fast he had to put titles in to slow it up!"

* * *

A certain producer started out making a series of pictures with a new star—a fluffy little thing, very youthful and pretty—almost a baby prodigy.

He made the first and then went about to State right the series.

He took so long to sell the pictures that by the time he was ready to shoot the last three he had to cast his star in mother parts!

* * *

Alice Brady, who has been playing in "Drifting" with Robert Warwick, was taken ill with appendicitis January 7, ten minutes before the curtain was to go up for the matinee at the Playhouse. She was taken to her home at 123 East Fifty-fifth street, and Saturday's performances were not given. It was said that probably there would not be an operation.

Helen Menken is now playing in "Drifting." After Miss Brady has recovered she will return to pictures and not the stage.

* * *

Do you suppose the critics are going to dam "The Sin Flood?"

* * *

The January issue of Photoplay contains an editorial that should be read by everyone. In the event of your not seeing it in that magazine we publish it here:

"Yesterday we sent our office boy, on an errand of no particular importance, to the sanctum of a certain prominent censor. In due time he came back, the errand having been accomplished, with incredulity in his eyes and frank astonishment sounding from his voice.

"'Say,' he told us, 'that bird ain't so bad. He's *almost* a regular feller!'

"Our office boy was right. The censor, as an individual, wasn't so bad. But—

"Take posion ivy, for instance. If you leave the question of infection out of it (as you can't), it's as pretty a vine as the Virginia creeper or the trailing woodbine.

"And the bee—so long as it doesn't sting you—is as colorful and vivid as a butterfly.

"And many snakes, that carry swift death in their fangs, are marked with splashes of gold and emerald. And they blend, very nicely, with the foliage of a sunny forest place.

"And some oysters carry pearls under their grey shells—and some carry ptomaine poisoning. And, from the outside, they all look alike.

"Censors, when you leave their profession out of the argument, are apt to be not very different from other men. They are doubtless good husbands and fathers. They are sometimes successful in business and social life.

"But—like snakes and poison ivy and bees and even occasional oysters—you can't leave their profession out of the argument!"

* * *

Bert Lytell and Viola Dana will soon arrive in New York for a series of personal appearances in all the Loew Theatres. They are on a three months' vacation from the studio.

* * *

May McAvoy is enjoying a vacation following the completion of

Coming! The Old-Timers Dinner!

HOW long have you been in, on, or of, the moving picture business? Has it been ten years? If it has, you are an old timer, a young old timer, and you are eligible to attend the

OLD TIMERS' DINNER

which will be held in the month of March and in a place, at a time, and price decided by the committee. Joseph Miles has consented to act as chairman of the credentials committee. Harry L. Reichenbach has agreed to serve as master of ceremonies. The sentiment has been sounded and it's for the dinner and all that it will mean to those who are eligible to attend.

The committee will pass on your status promptly. If you have put in ten years in this, the greatest of all businesses, the finest of all human endeavors, send word to the undersigned in care of Moving Picture World, 516 Fifth Avenue, and send word today. You will want to be a part of it.

This notice was published last week and since that time a great many replies have been received. To those who have already signified their intention of taking part in the Old Timers' Dinner this opportunity is taken to notify them that in the near future they will be given full particulars by mail.

Don't hesitate. Write today. You will want to be among those who will make the Old Timers' Dinner a memorable occasion.

FRITZ TIDDEN.

Charles (Chic) Sale and Bill Reilly enjoying "Moving Picture World" and the air. Sale's picture, "His Nibs," is meeting with merited success everywhere

"Through a Glass Window," by Olga Printzlau, a Realart picture for Famous Players-Lasky, directed by Maurice Campbell. It is possible that Miss McAvoy may visit New York before the start of her next picture.

* * *

Arthur S. Kane has returned from his hunting trip in the South.

* * *

The influence of the movies upon singers is seen in the following, which is borrowed from the New York Daily News:

Manager—I like your voice, Miss Gargle, but I can't understand the business with your eyes and shoulders. I can see no excuse in the song for that.

Miss Gargle—It is in the music. Right here, after the introduction it says "vamp till ready."

* * *

Albert E. Smith is in from the coast.

CAN'T GO STRAIGHT!

Ben Turpin obtained a policy from Lloyd's which provides that he will get $25,000 if something should take the cross out of his kinked eyes

We may be an impressionable young man, but we frankly admit that we most certainly responded to the piquant charm of Marjorie Peterson, who, in a dance number, is a most welcome addition to the program at the Rialto Theatre this week. Miss Peterson would be a bright spot on any program. She was a pupil of the Denishawn School.

* * *

"Turn to the Right" goes into the Lyric Theatre for a run.

* * *

Harry H. Buxbaum is on a trip to Albany, Buffalo, and one or two other cities.

* * *

The advertising and publicity department, of Goldwyn, deserves enthusiastic praise for the unusually attractive, eye-catching and eminently useful press book on "The Sin Flood." It is noted that all bunk is absent and that really practical service is given the exhibitor.

* * *

Another press book that comes to hand this week that has the same advantages is the one prepared by the Exceptional Pictures' advertising and publicity department, and contains material on Martin Johnson's "Jungle Adventures" and "His Nibs." It is really two press books combined under one cover.

* * *

"Not the reports of Mr. Hays's $150,000 salary, but the idea that he can see all the movie shows for nothing will make him envied of America's youth. And that, as Job Hedges says, reminds us of the lad who asked whether Charlie Chaplin would go to heaven. 'Certainly,' said his mother. 'Gee!' said the boy. 'Won't God have fun!'" says F. P. A. in his column in The World.

* * *

Silas F. Seadler, director of publicity and advertising for the Arthur S. Kane Pictures' Corporation since the inception of that company two years ago, has handed in his resignation to take effect at the end of the month. Seadler has not yet announced his future affiliation.

Starting in the motion picture business as publicity agent for Alice Joyce, Gladys Leslie, Rod La Rocque and several other Eastern film personalities, Mr. Seadler transferred his activities to the new Realart organization when that company began its career and was on the advertising and publicity staff that put Realart on the picture map within a few months. When Arthur S. Kane resigned from Realart, joined hands with Charles Ray and formed his present company, he selected Seadler as his press representative.

* * *

Clara Beranger, whose recently completed scenario of "Bought and Paid For" is now being filmed by William DeMille for Paramount, has returned to New York. She left Hollywood shortly after the beginning of the New Year and expects to remain in the East for an indefinite period of time.

* * *

W. J. Drummond, general manager for First National in Canada, is in New York.

* * *

Ed T. Lowe, Jr., Universal's new scenario writer, used to spend his school-day spare time trying to solve the old geometrical "nut" of making a square from a circle, says Henry Clay Bate, Universal, P. A., who "knew him back in Nashville when ——."

Ed's present problem consists of making a triangle out of five reels.

* * *

Al Lichtman is back from California.

* * *

Vincent J. McCabe, supervisor of Associated First National Canadian Exchanges, and W. J. Drummond, manager of the First National Exchange in Toronto, came into New York this week on business at the home office.

* * *

January 22, the Criterion will again return to its original policy of continuous performances, starting at noon daily and running to 11.20. The prices also will be reduced to their old popular figure—50 cents for all matinee seats and 99 cents evenings. The odd figure is used because it is impossible to charge a dollar, including war tax, under the law. "Red Hot Romance" opens simultaneously with the new policy. "Pharaoh's Wife" will go into the house sometime in February.

* * *

Pete Smith is probably very happy. His little pals, Bennie Zeidman and Bernie Fineman, have returned to California and him. The two youths had completed their business in New York and were beginning to get homesick for the coast, especially Bennie, who just couldn't seem to get or stay warm while here.

* * *

It has been reported that "The Great Loquat Mystery" will be picturized by some firm of producers recently organized. The delay has been whether to adapt the story in melodramatic form or make it a "polite" comedy. California papers please copy.

* * *

["Einstein's theory is to be demonstrated in film form, tho how it is to be done is not explained. The picture is being made in Germany by Walter Kornblum, with the assistance of Professor Otto Buck and Dr. Fanta, of Prague, and Dr. Laemmel and Professor G. F. Nicolai, of Zurich." — *Evening Standard.*]

Great Scott, and do I read the news aright—
Einstein the latest film-producing groove is?
Was it for this I made them my delight,
And forswore even music-halls for movies?
Is this the cloud, no bigger than a hand?
Is this the flash that shows me where I stand?
I fear this new and most unwelcome dish
Prepared by the abstruse and learned Teutons;
Instead of Fairbanks, Nazimova, Gish,
Will films now "feature" names like Kant's or Newton's?
Must algebra and Euclid take the place
Of Chaplin's antics and of Pickford's grace?

Is this the fate prepared for me, the lamb
Who would not hear his doom resounding louder:
Were Gish and Pickford just the dose of jam
Designed to introduce this final powder?
Was even Chaplin but the lure that led
To Einstein and these other names of dread?
Back, back and let me rescue from collapse
The stage that never harbored such intentions,
Which gave me highbrow problem plays, perhaps,
But never stunts involving four dimensions!
Back to the boards that Irving trod with zest—
Too long I've nursed a viper at my breast!

—*Lucio in the Manchester Guardian.*

Here, here, Wanda! That's no place to look soulful! The interesting antiques on which Wanda Hawley is leaning are props in "A Game Chicken," a Bebe Daniels picture, to be released by Famous-Lasky

No, Bebe Daniels has not given up the screen for bootlegging! These are just property hootch cases for Miss Daniels' new Realart picture, "A Game Chicken"

News of the West Coast

By A.H.GIEBLER

The new Orpheum Circuit Theatre, now in course of construction at Eighth and Hill streets, will be ready for its formal opening to the public early in March, according to announcement made this week.

The new house will bear the name of "The Hillstrect," and will be one of the largest amusement houses in Los Angeles, seating 3,000 persons. The theatre will have every modern convenience for its patrons. A large pipe organ will be installed, and an orchestra will be maintained to furnish music to accompany the feature pictures and vaudeville acts of a show that will be continuous from 11 a. m. to 11 p. m. Fifty cents will be the maximum price of admission.

Martin Beck, president of the Orpheum Circuit; Mort H. Singer, vice-president, and Floyd B. Scott, general press representative, arrived in Los Angeles this week to inspect the new house and to perfect plans for its future operation.

* * *

The re-opening of the Pantages Broadway Theatre took place last Thursday, after the house had undergone a complete remodeling and renovation. The picture feature on the opening bill was "Burn-'Em-Up Barnes," with Johnny Hines, Will Morrissey's Revue, and other vaudeville numbers.

* * *

Sid Grauman is making extensive preparations for a gala celebration of the fourth anniversary of the dedication and opening of Grauman's Million Dollar Theatre during the week of January 22.

* * *

The laying of the cornerstone for the new studio building that is to be constructed on the Vitagraph lot in Hollywood was made an event of more than passing importance when, on last Monday afternoon, the Mayor of Los Angeles, in the presence of a large gathering of spectators, turned over the first spadeful of dirt that marked the beginning of the new studio.

The new building is to be of imposing proportions, adding greatly to the facilities of the already commodious Vitagraph plant. It is intended primarily for the use of the Larry Semon Comedy Company.

* * *

The American Legion, on last Tuesday afternoon, staged a "films in the making" show to which the public was admitted, in the Legion Stadium in Hollywood.

Ben Turpin and Phyllis Haver, Mack Sennett stars, were the featured players in the skit, with a bevy of bathing beauties for atmosphere. A director put the players through the action of a scene in a current comedy, and a cameraman photographed it. The relation of the scene to the finished comedy was explained to the public by a lecturer. A different show each week, with players form the various west coast studios, is planned by the Legion.

* * *

Mary Pickford II, daughter of Lottie Pickford, was one of the most interested witnesses at the wedding of her mother, Lottie, to Alan Forrest last Saturday.

* * *

The Western Motion Picture Advertisers, at a meeting this week, discussed the subject of cinema finances with Laurence A. Lambert, president of the recently organized National Motion Picture Finance Corporation, a company formed to aid the independent star and producer in making pictures in Los Angeles. The Advertisers also nominated candidates to be voted upon at the next meeting to fill the various official posts in their organization during 1922.

R. J. Tobin, vice-president and general manager of the R-C Studios, has returned from New York, where he went a few weeks ago to attend a business conference with officials of the New York office of his company.

* * *

Doug and Mary leave Monday for New York to attend the re-trial of the Wilkening case. They expect to remain in the east about a month, then will return and each start immediately on a new production.

* * *

Mary Miles Minter's claim for $4,252.50, representing deductions from her salary in 1919, against the American Film Co., has been upheld in the Court of Appeals in San Francisco.

* * *

Anita Stewart has completed "Rose of the Sea," which concludes her contract with Louis B. Mayer. Miss Stewart, with her husband and business manager, Rudolph Cameron, leave for New York this week.

* * *

Emil Chautard has arrived at the R-C Studios from the east to direct Pauline Frederick in "The Glory of Clementina," to be made from the Wm. J. Locke novel.

* * *

Tom Moore will be Betty Compson's leading man in her coming production, "She of the Triple Chevrons," a Gilbert Parker story, to be directed by Penrhyn Stanslaws.

* * *

Carl Gantvoort, who has just finished his work in "Wildfire," a Benjamin B. Hampton feature, has shaved the stubble that he had to wear for the picture off his chin and has taken the eastbound limited for Cincinnati.

First of "Leather Pushers" Series Released on January 16; Prints in Universal Exchanges

Now that the prints of the first two rounds of "The Leather Pushers" series are in the hands of the exchanges, Universal is receiving daily confirmation of its first estimate of the H. C. Witwer stories which appeared in Collier's. The idea of the stories themselves and the way in which they have been carried out is so unusual and novel that Mr. Laemmle immediately put them on the exclusive Jewel basis and they will be released to exhibitors as the Universal-Jewel-Collier's Series.

"We have had a great variety of series of pictures," said H. M. Berman in discussing the releasing arrangements for "The Leather Pushers." "Many of the subjects are still popular; some are worn out. 'The Leather Pushers,' however, strikes an entirely new note in subject matter for moving pictures. If anyone had told me even a year ago that it was possible to maintain a continued interest in a series of pictures dealing with boxing and the prize fight ring, I would have laughed at them. In fact, if I had not seen several episodes of 'The Leather Pushers' series with my own eyes I would undoubtedly be laughing now.

"H. G. Witwer, the author, and Harry Pollard, the director, have evolved a combination of the prize fight ring, society and romance which not only are unique but which are little giants of story values and whirlwinds of action.

"Everyone in the New York office is absolutely convinced that the angle from which the 'Leather Pushers' attacks the spectator's interest is so sure-fire that we have had no hesitation whatever in our plan of campaign and it is very simple. In addition to an extremely full line of advertising, posters and the usual lobbies, we have ordered all of the exchange centers to introduce the first two episodes in a novel manner to the newspaper readers of these several cities.

"Inasmuch as these stories are about prize fighting, primarily, each exchange will invite the head of the Boxing Commission of his locality to witness the first showing of the pictures. To this showing will also be invited all of the sporting editors and prize fight writers of the city. This will be done before any of the exhibitors even see the pictures. After that, the individual showings to exhibitors are to take place.

"In our advertising and publicity we have taken every precaution, however, not to convey the impression that these pictures are exclusively prize fight pictures. As a matter of fact there are one or two fights in every one of the two-reel episodes, but they are so combined with love interest and the peculiar situation of the hero as a member of a socially prominent family as well as a boxer, that each story provides an entirely diversified interest."

Second Week for Curwood Feature

"Flower of the North." the Vitagraph super-production adapted from the novel by James Oliver Curwood, will continue at the Cameo Theatre, West 42nd Street, for another week. This gives the Vitagraph picture the distinction of being the first to play a two weeks' engagement at this theatre. The success of "Flower of the North" at the Cameo is only a repetition of the hearty approval the production has had where it already has been shown, and the great mass of bookings pouring into the Vitagraph offices indicates that this is one of the most pleasing visualizations of any of the Curwood stories.

"Flower of the North" differs from nearly all of the Curwood stories in that it relies on human actors alone, wild animals and sled-dogs being missing. Although laid in the Canadian Northwest the action takes places entirely in the summer with luxurious verdure for backgrounds and without the snow and ice and great waste places so familiar in most stories of the Northwest.

The picture was directed by David Smith, who had previously directed "The Courage of Marge O'Doone" and "Black Beauty." The leading roles are played by Henry B. Walthall and Pauline Starke.

Royalty Laud Banks Comedy

The King and Queen of England in a letter to Western Import Company of England, United Kingdom distributors for the Monty Banks comedy, "Fresh Air", highly commended that picture recently shown to members of the Royal family and English nobility in London.

Producers—What's your lumber bill each year? Well, it's enough, and you are concerned with seeing an adequate timber supply maintained in this country just as much as anyone else. Did you read Page 379?

In the Independent Field

By ROGER FERRI

The Passing Week in Review

AN exchange man from Salt Lake City sent a letter to this department this week. He is a successful business man—and an alert showman. He has bought box office pictures and has made money for himself and his exhibitor patrons. He is now seeking more such pictures and realizes that never before in the history of the State Rights market has there been such a large number of seemingly big box office bets. He sought quotations on several pictures for his territory. The figures submitted to him, however, literally "scared him stiff," as he put it. He came to New York a few days later, looked at the pictures in question and admitted that they were "big ones." But; there is a big *but*. He wanted the pictures, but if he paid the prices asked he would tie up all his money in a single picture—and he can not successfully operate an exchange on *one* picture. He must have quantity as well as quality.

IN his letter to this department this week this gentleman makes no protest—he is too good a business man to do that. He merely directed our attention to a state of affairs that has existed for the past few months. He does not deny that the pictures he saw were worth every penny that the distributors asked. He felt, too, that if he bought he could get his money back with a substantial profit on his investment. But he couldn't afford to buy what he admitted was what he wanted without jeopardizing his future. The point is well taken and readily understood by the trade in general.

THE trouble lies not in the value placed on meritorious productions of admittedly high class box office attraction power, but on the fact that there are some distributors, who, for no reason, are setting prohibitive prices on pictures that are not worth half what is asked for them. Pictures like "School Days," "Ten Nights In A Barroom," "Where Is My Wandering Boy," and the like are worth every penny of the value placed on them. Such productions will secure for the exchangeman a substantial profit on his investment. And he is entitled to a good profit. The man who has the confidence and grit to invest $10,000, and more, in a single picture in his territory is entitled to a greater return on his investment than the exchangeman who buys a picture for $1,000 and gives only $250 in cash and the rest in notes in payment for rights to that particular subject.

BUT the true facts concerning the status of the trade today seem to have been distorted in some way or other. In the first place, the market is not in the lucrative condition that many would want us to believe. It is improving gradually and there is every good reason for believing that 1922 will bring about many changes that will further stabilize the trade. Prospects for the future are exceedingly bright, *but* no one is making so much money that he can spend carelessly or foolishly. Every dollar must be weighed. There is very little blind buying. And yet there are some distributors who have accepted reports on splendid business on a limited number of *big* pictures as indicative of a most prosperous era. They have heard in the hotel lobbies and in the film buildings of the high prices paid for certain pictures. And this they have accepted as ample reason for shooting their prices skyward. They seem to cling to the suicidal belief that "high prices make good pictures." Nothing could be further from the truth.

FOR instance, there is one distributor who some three months ago bought a discarded negative of three thousand feet. He inserted two thousand feet of clever titles and has actually "sold" himself on the idea that he has a picture worth $100,000 to the exchangemen of the country. And he is trying to sell the picture on that basis. We use the word "trying" advisedly, for he has thus far not sold a single territory, and it is our belief that he will *never* sell any territory so long as he insists on the prohibitively absurd and unreasonable price he has set on his picture. This gentleman actually believes he is making a success of his "bluff." Interviewed by a representative of The Moving Picture World State Rights Department, he made the statement that others were "getting $100,000 and why can't I on a picture with a group of stars."

FOR two hours we tried in vain to point out the error of his way to this distributor. His only excuse for setting the high price on his picture was "because others were getting it." We asked him to name the distributors who were getting $100,000 for films not worth more than one-tenth that amount. He hesitated and evaded the question with assertion that he couldn't mention them "off hand." But even more amazing is the fact that this gentleman paid only $2,000 for the negative. Grant three thousand dollars more for the titles, etc., and the net cost of the five-reeler is $5,000. By what right does he demand a 2,000 per cent. profit on his possible $5,000 investment? He couldn't explain it other than to offer the excuse mentioned above. He said he had "stars." The "stars" he mentioned have little or no box office value today. The picture is not a reissue, true, but it most assuredly is not worth $100,000. At one-tenth the price it's more than the film is worth at the box office.

THIS is only one case. We cited it merely to emphasize our point that there are a certain number of distributors, who are setting prohibitive prices on pictures that ordinarily would sell for one-tenth the amounts asked for them. To be sure this class of distributors is very small and include virtually only those who bob up with a picture once every 12 or 18 months—and seek to make enough on that one production to enable them to live a life of ease until another "easy one" comes their way.

THESE "get-rich-quicks" should be eliminated without delay. They are a menace to the many reputable distributors in the market who are really turning out pictures that make money for exchanges and exhibitors. Distributors should unite and demand the withdrawal of these operatives from the field. The columns of the State Rights Department of The Moving Picture World are dedicated to the best interests and welfare of this market and the co-operation of this department in ridding the field of this and other evils is at the command of every legitimate distributor, producer, exchangeman and exhibitor.

SETTING prohibitive prices on worthless films is suicide. It's rotten business. One look at most of these pictures is enough to convince even the rank outsider that they are worthless. Yet there are a very few who would want the trade to believe that they are justified in asking enormous prices. However, there is one particularly encouraging phase to this situation and that is that virtually none of these worthless films are being sold. Which is conclusive proof that the era of prosperity for the "get-rich-quick" is no more. But let us play it safe. Let us make the "going" so "hot" they will have no course, other than legitimizing their methods or getting out.

In the Independent Field

I. P. D. A. Members Pool Claims Against Delinquent Exchanges

That the patience of independent producers and distributors in dealing with dishonest "exchangemen" has been exhausted was apparent this week when official information was given out that the State-right members of the Independent Producers and Distributors Association had pooled their interests and prepared to take drastic action against certain exchanges that have submitted delinquent and worthless checks in return for pictures. It was learned from a reliable source that one distributor alone submitted worthless checks given by these dishonest buyers that aggregated $55,000.

Members of the I. P. D. A. have delegated its counsel, Harry Kosch, to take legal action against these delinquents. It was explained that there are a few operatives who have made it a regular practice of buying rights to pictures, acquiring prints, that cost the distributors hundreds of dollars, and in return given checks not worth the paper on which they were written. Up to the present these persons have carried on their illegitimate practice unmolested and have forced the loss of hundreds of thousands of dollars on the distributors.

However, the distributors have finally solidly united their forces and have determined to stop this practice. Criminal action will be taken against those who have victimized or conspired to victimize either distributors or exhibitors. In this way, it is expected that the field will be rid of dishonest and crooked operatives for all time.

Exclusive Trade News

Louise Glaum Is Signed

Louise Glaum will be starred in two pictures that will be distributed through the National Exchanges. The first of this picture has already been made on the Coast. National also will handle a feature starring Lon Chaney.

Tax on Raw Stock Provided in Bill

Word from our Washington correspondent this week contained the information that included in the tariff bill written by the Senate Finance Committee will be a duty on both raw stock and finished productions. The bill has not yet been written, but in well-informed circles in the capital the general supposition is that such a recommendation will be made. The bill is said to aim at foreign made productions principally.

Deal Involving Big Star Is On

The best known serial star in filmdom will soon appear in a serial to be produced for the State rights market. The deal whereby the services of this much sought woman star is now pending involves several hundred thousand dollars. Final papers will in all probability be signed within several days when the identity of the star will be disclosed in this department.

Eddie Polo Making "Robinson Crusoe"

Eddie Polo, former Universal serial star, is in Florida, producing his first State rights serial, "Robinson Crusoe." Polo arrived in Florida late last week and started production immediately. Polo is directing.

Louis Weiss to Go Abroad

As soon as Weiss Brothers Artclass Pictures Corporation's superfeature, a picturized version of the Old Testament, gets underway in March, Louis Weiss, in company with Elmo Lincoln, star of "Adventures of Tarzan," will sail for England. Lincoln is slated to make personal appearances there in the spring.

To Issue "Curse of An Aching Heart"

A State righter this week purchased the popular song title, "The Curse of An Aching Heart," for a foreign picture he has acquired for American distribution. The screen right to use of the title was purchased from Leo Feist, the popular song publisher. The picture features an international star who has appeared in a number of foreign productions shown in this country.

Hamilton Changes Feature Title

George H. Hamilton has acquired a new feature for State rights distribution. He changed the original title from "Where Is My Boy?" to "Give My Boy." Equity is releasing the Bennie Zeidman feature, "Where Is My Wandering Boy?"

Newsy Flashes of the Week

Harry Gerson, producer of Clara Kimball Young features, will come to New York to confer with Equity officials concerning future production plans for his star. Miss Young has only one more picture to make for Equity under the present contract.

Reliable reports in film circles this week had it that C. C. Burr will organize a new comedy unit in April.

February 2 is the date set for the Federated Film Exchange convention at Hotel Astor in New York.

February 1st Release Date of Initial Sherlock Holmes

February first has been selected as the date on which the first two-reel mystery production of the Splendid Sherlock Holmes detective series, State righted by Alexander Film Corporation and produced by Stoll of England. The series, the initial five releases of which were characterized by the editor of this department as the best we had ever seen in the line of mystery screen plays, already has created an unusual demand and territories are selling in hot-cake fashion.

In its extensive exploitation campaign Alexander Film Corporation utilizing a book entitled "Who's Who of Crime and Crime Detectors." It is an encyclopaedic record of lawbreaking from Cain and Abel to the most recent mysterious cases. Scarcely a notable criminal or famous detective of fact or fiction has escaped the compilation.

National Has Gotham 'Change

Metropolitan National Exchanges, Inc., this week opened its offices and exchange at 729 Seventh avenue, New York. The exchange is affiliated with National Exchanges, Inc. Walter L. Johnson is president of the firm, while R. C. Cropper, formerly of Reelcraft, will be in charge of the exchange. Others on the staff will be Jerry Wilson, formerly of Myriad Pictures Corporation, and Nathan Marcus, formerly with Realart.

Steiner Joins Hart on Coast

William Steiner, Neal Hart's manager, left New York for the Coast this week to join that Western star, whose latest State rights release is "Rangeland." Hart will shortly start on his next feature.

Sixth Hamilton Western Ready

McGovern and Egler, distributors of the "Shorty" Hamilton series, this week announced that the sixth release had been delivered, and is entitled "Ride 'em Cowboy," featuring Toto, the clown, with Hamilton.

Change Title

McGovern and Egler, distributors of the "Shorty" Hamilton series, this week announced that the title of the fifth picture had been changed from "Sand" to "Grit" owing to the fact that a western picture already has been released under the former title.

In the Independent Field

"School Days" Breaking Records for Demand for Initial Showings

First run bookings on Warner Brothers' Harry Rapf version of Gus Edwards' famous "School Days" are setting a record, according to returns received at the State rights department of The Moving Picture World this week. Simultaneous with the announcement that Joe Plunkettt, managing director of the New York Strand Theatre, had booked the William Nigh-directed feature into that house for the week beginning Sunday, Jan. 29, came word from Boston that Sam Grand who is distributing the picture in New England, has secured day and date engagements at the Modern, Beacon and Olympia theatres in that city for the same week. First runs are also booked for Dayton, Cincinnati, Toledo, Louisville, and other large cities.

That "School Days" is a business-getter is apparently the belief of exhibitors in general, for the State rights department of this journal this week received six different inquiries from theatre men who sought the names of local exchanges handling the picture. The editor of this department also received three telegrams from exhibitors in Memphis, Salt Lake City and Minneapolis who sought detail information concerning the production.

Joe Plunkett when seen by a representative of the Moving Picture World, went into detail concerning his plans for presentation of the picture. Mr. Plunkett, as keen a showman as there is in this country, is preparing a prologue that, in the opinion of the writer, will be the talk of that main stem of showdom, Broadway. He is also preparing a musical program that will tend to strengthen the already conceded mighty drawing power of the picture.

Inquiries were made this week concerning the plans of the Warners for Wesley Barry who has been signed to make two more pictures for that firm. The pictures are "From Rags to Riches" and "Little Heroes of the Street," both well known melodramas. William Nigh will probably direct both pictures. "School Days" was given its Pennsylvania premier at the Third Street Theatre, Easton, Pa., on Jan. 9, and staged with a school prologue in which local talent was used, it proved a record breaker. Harry Warner and Harry Rapf and Eddie Bonns attended the premier.

Between You and Me

THE Fred Beauvais picture, "The Lonely Trail," was not booked into Shubert's 44th Street Theatre in New York recently by a State rights firm. As a matter of fact the film was virtually turned over to Jules Hurtig, of the theatrical firm of Hurtig & Seamon, who produce burlesque and legitimate shows. It was Mr. Hurtig who secured the Shubert booking. So far as the State rights market is concerned the picture is not even existing, for it is a foregone conclusion that exhibitors of the country will not use such a film. However, Hurtig will in all probability show the picture in conjunction with his burlesque shows, which are ever ready to grab something along the lines of "The Lonely Trail."

Two directors who have not turned out anything worthwhile for four years but who still manage to promenade along the White Way in duke fashion, are trying to interest outside money in a production proposition, offering to star the daughters of two prospects. It's never occurred to these gentlemen that the days when such a stunt made an impression have long passed away.

Warner's Broadway theatre project is one of the biggest things attempted by an independent concern. It is indeed a big thing for the State rights distributor who has been crying for such a house for the past three years. Five well-known distributors already have offered to invest money in the proposition, but the Warners are not seeking outside money.

Ruppert and Huston, owners of the New York American League Baseball Club, are interested, according to a reliable report, in a State rights production venture starring a notable star. The company is said to have been formed and the star is known, but her identity will be disclosed as soon as certain incidental details have been satisfactorily gone over.

Joe Plunkett, managing director of the Strand Theatre in New York, is perhaps the most enthusiastic big house booster of State rights pictures in New York. Joe never misses a good State rights bet and is always happy to look at any picture a distributor feels is consistent with the caliber of productions shown at the Strand. Last week Joe booked "School Days," with Wesley Barry, the Warner Brothers' Harry Rapf production, for a showing at that house during the week of January 23.

Burma Film Company, of Rangoon, Burma, has three features, "Manug a Village Maiden," "Love and Liquor," and "Taintalone," ready for distribution and writes to this office seeking the names of American independent distributors desirous of handling the productions.

Merit Distributing

M. J. Mintz, director of sales of the Synchronized Scenario Music Company, announces that negotiations have been concluded whereby the Merit Film Corporation, 130 West Forty-sixth street, New York City, has acquired the exclusive distribution rights of Synchronized Scenario Music Service in the territory comprising New York State up to and including Albany; also the Northern part of New Jersey.

Gets Big Tie-up

The Warner Brothers feature, "Ashamed of Parents'," written by Charles K. Harris and titled by Eddie Bonns and Louis Marangella, inspired a big commercial tieup during a run at the Terminal theatre in Newark, N. J., last week. The stunt involved a full-page "ad" section in which local merchants co-operated by taking space notifying readers that they would "never be ashamed of their parents if the took them" to the stores mentioned.

Envoy Increase Capital

In order to expand its activities in the independent field, Envoy Pictures Corporation this week announced an increase in its capitalization from $800,000 to $3,000,000. Under its enlarged program Envoy will cover the entire field of motion picture entertainment. Through a subsidiary company it will release a number of German spectacles, as well as a number of other features. It will also handle a series of Harry Williams comedy dramas and illustrated cartoons by "Bugs" Baer.

The officers of the corporation are: President, Otto Kloth; Vice President, C. H. Ferrell; Treasurer, George Rudolph, and Secretary, M. Kloth.

NANCY DEAVER
Playing opposite to Wilfred Lytell in Oscar Appel production, "The Wolf's Fang." Released by Producers' Security Corporation

Many Pictures on Arrow Card for Next Month

Arrow Film Corporation this week announces the completion and titles of a number of new releases. The next Eddie Lyons' comedy will be "My Mistake," a two-reeler. Jack Hoxie, whose popularity as Western star is increasing daily and whose pictures seem to be in unusually big demand, will appear in "Desert's Crucible," directed by Roy Clements. With Hoxie in this picture also appear Claude Payton and Mlle. Andree Tourneur, a relative of Maurice Tourneur, the director.

Dr. W. E. Shallenberger is sparing no effort to hasten the return of the state rights market to normalcy and is furnishing the field with subjects, which, in his belief, should reap a harvest for the exhibitor at the box office.

Feature Film Ltd. Purchases

It was inadvertently stated in this section last week that Famous Players Lasky Corporation had acquired the Australasian rights to the Broadway comedies distributed by Arrow Film Corporation. As a matter of fact Famous Players bought them for Feature Films, Inc., of Australasia, which will look after the distribution of the pictures in that territory.

Exceptional Stars Meet

Chic Sale, who is featured in "His Nibs," and Otis Skinner, who is to star in "Mister Antonio," both exceptional Pictures Corporation features, met in Indianapolis, last week. Both were booked in that city.

In the Independent Field

Probable Gross of "Ten Nights" Fixed at Three Millions by Arrow

Arrow Film Corporation this week made public its estimate on the amount its officials expect the L. Case Russell screen version of "Ten Nights in a Barroom" will gross in theatres of this country. The estimate is based on territorial grosses fixed by trained and experienced showmen.

One of those who is skilled in picture values and who is also in exploitation, is said to have given his deliberate opinion that this year "Ten Nights in a Barroom" may at least gross $3,000,000.

Conservative Estimate

This is said by Arrow to be a conservative estimate and will probably be exceeded. It is difficult to restrain encomiums when writing about the extraordinary success of "Ten Nights in a Barroom," said the Arrow publicity purveyor in issuing the statement.

All this is in favor of the State Right method of distribution and exploitation and incidentally an independent production. All these elements are combined to produce this remarkable success which has not been duplicated by the program method nor probably can be because the fundamental elements of success are lacking.

Trade Is Cleaning House—Kosch

★★★★★ ★★★★★ ★★★★★ ★★★★★ ★★★★★

Newsy Observations of the Trade

THE entire trade is discussing the aggressive action of the Independent Producers and Distributors Association in ridding the State rights field of dishonest and crooked operatives and at the same time deal a death blow to "film piracy." Harry Kosch, the I. P. D. A. attorney, is a fighter and can be dependent upon to fulfill the important duties placed on his shoulders. The editor of this department interviewed Mr. Kosch in New York the other day and was strongly impressed by the enthusiasm displayed by this enterprising attorney.

"The time for definite and drastic action has come," he started off. "We have permitted these crooked individuals to operate altogether too long. The trouble has been that some of us have trusted too much, even after we had been victimized. There are claims against these persons aggregating sums of many thousands of dollars. Many worthless checks have been given by persons who knew at the time they submitted them that they were not worth the paper on which they were written. We will spare no effort to see that these persons either make good their checks or suffer the consequences.

"We have been too lenient, and because of that fact we have blinded ourselves to an evil that should have been eliminated years ago. But it isn't too late. No, sir; this is the opportune time to clean house and we are determined to see that these crooks get their walking papers and keep moving away from our progressive industry. This is a period of reconstruction. Our industry is undergoing constructive changes and what better time is there than the present to right existing wrong?

"There is not a single reliable exchange in this country that does not agree with our association that this clean-up is absolutely necessary. The presence of these crooked dealers jeopardize other exchanges in their territory; their illegitimate activities have the tendency of discouraging patronage of the State rights exchanges. For that reason —but that is only one of the many —the exchangemen are co-operating with the I. P. D. A. in seeing that justice is done."

Mr. Kosch is right in his statement concerning the attitude of local exchanges. Many of them already have written this office commending the action of the I. P. D. A. and offering their services in running down the disreputable operatives. Exhibitors throughout the country accept the movement as a timely one and a public demonstration from the trade in general that the interests of the theatre man shall at all times be protected.

"Exhibitors, producers and distributors in general seem to be of the opinion that the coming year will see the film industry back to a state of normalcy. Everybody appears to feel that way, but not everybody is making an effort to bring about the needed readjustment." So said David G. Fischer, who this week announced the formation of the Regal-Fischer Corporation which will handle State rights pictures. In voicing his opinion, Mr. Fischer is putting down in plain words precisely what a few distributors are doing.

Carewe, Fineman, Zeidman and Schrock Leave to Start Production on First Picture

Edwin Carewe, one of the best known directors, left on Saturday for the Coast in company with B. F. Fineman, Benny Zeidman and Raymond Schrock, preparatory to the production of the initial feature this syndicate will make under the firm name of Edwin Carewe Pictures Corporation, which was incorporated last week under the laws of the State of New York. The first story will feature a blizzard. Mr. Schrock, who wrote the scenario for "Burn 'Em Up Barnes,' the initial Johnny Hines' production, will furnish the scenario. Affiliated Distributors, Inc., of which C. C. Burr is president, will state right the productions, which will be received with wide open arms by the trade in general, for Mr. Carewe has to his list a long string of successes and is a thorough showman.

Edwin Carewe Pictures Corporation is an independent concern, having as its officers, B. F. Fineman, president; Benny Zeidman, vice president; Charles C. Burr, secretary, and William Lackey, treasurer. Its purpose is to produce only high class films to be made for state right buyers. This will follow out the policy of Mr. Burrinaguared with "Burn 'Em Up Barnes," which is contrary to the usual method of only state righting pictures that have been rejected by national distributors, rather than making pictures specially for the independent exchanges.

In securing the services of Mr. Carewe and giving the corporation his name, which is so well known to the motion picture world, the officers of the company feel they have greatly added to the name and strength of independent producers. Mr. Carewe needs no introduction in the picture world. His reputation as a producer of First National and Metro productions is well known.

Hoxie Popular in West Indies

Jack Hoxie, the Arrow cowboy star, for whose pictures there seems to be an international demand, is reported to be one of the most popular screen stars in Cuba. His pictures are featured at the Imperial Theatre in Havana, the premier motion picture house in the West Indies. The West Indies exhibitors are seeking a personal appearances of Hoxie.

State Rights Coast Gossip

Sol Lesser has acquired the screen production rights to "The Prince and the Pauper," "Buster Brown" and "Just David" for Jackie Coogan.

According to reports heard in local circles, "The Jungle Goddess," which Col. William N. Selig is completing for Export & Import Film Company of New York, will be the last animal serial that producer will make. It is reported that he will dispose of the Selig zoo and devote all his time to feature production.

Carmen Arselle has been engaged to play opposite Dick Hation in the Prairie production, "Four Hearts," which Western Pictures Exploitation will State right.

Ray Rockett is authority for the announcement that Rockett brothers will start production on their next independent release this week. A story has been acquired, but no title selected as yet.

Production on the next Clara Kimball Young independent production, "The Modern Madonna," is in its eighth week at the Garson studio. Arthur Edeson is photographing while Harry Garson is directing. Sada Cowan wrote the story.

Lon Chaney arrived late last week from New York where he closed a distribution deal with National Exchanges for the Co-Operative Producers, who recently incorporated for $250,000. F. H. Croghan and David Hartford are president and vice-president, respectively, for this firm.

Production on the Edwin Carewe Northwest features that C. C. Burr of Affiliated Distributors will State right will be made here and not in the East, as was originally planned. Bernie Fineman and Bennie Zeidman are interested in this project, according to reports heard here. Casting will be done here. The first production is expected to be released in time for release on March 1.

News of the disposal of the distribution rights to "Where Is My Wondering Boy" to Equity Pictures Corporation by Bernie Fineman and Bennie Zeidman was hailed here with considerable enthusiasm. Both Fineman and Zeidman are exceedingly popular in filmdom, and the general impression is that they could not have closed a better deal than that reported here.

Since his arrival from New York Harry Wilson, the enterprising public director for Sol Lesser's enterprises, has been considerable of a busy man. Lesser has extensive plans under way for the coming season for the production of independent productions.

'Tis rumored here that Harry Wilson has threatened to commit hari kari if his bosses send him to New York again.

Sacred Films, Inc., Burbank, Cal., are rushing production on the Bible series, and Larry Weingarten is expected to be sent to New York late in February with some of the recently completed episodes, which are being released at the rate of one a week.

Next Hallroom

"From Soup to Nuts" is the title that has been given the newest of the Percy and Ferdie Hallroom Comedies. The picture was forwarded this week by the producer, Harry Cohn, from the West Coast producing centre to the New York offices of Hallroom Boys Photoplays, Inc., for release through Federated Film Exchanges of America, Inc.

Buffalo

The operating arrangement under which the Shea Amusement Company and the Elmwood Theatre Company have been working for several weeks will terminate January 21, when the Elmwood will go back to its old policy of second run, double feature programs with the operation of the house again under the exclusive direction of the Elmwood company. It is said that Elmwood patrons did not like being able to go to only one theatre—the Hippodrome. Elmwood and North Park were showing the same feature day and date. Patrons also complained of the elimination of the double feature programs and the mailing list, and they did not approve of only two changes a week. The Shea company has been booking all the Elmwood attractions and it is understood that the arrangement called for a 50-50 split on the receipts of the North Park and the Elmwood.

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H. C. Bissell of the Vitagraph sales force, has resigned to accept a similar position with the Buffalo Wid Gunning, Inc., exchange in the Grand & Warner office. Mr. Bissell has been succeeded at Vitagraph by Harry Dixon, who has been managing the Central Park and Star Theatres for the General Theatres Corporation. Billy West has succeded Mr. Dixon at the Central Park and Star.

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The Buffalo exchange of Screen Attractions, Inc., of which Charles P. Saunders was head, has been closed. It is understood that Mr Saunders has gone to Rochester to engage in business.

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Kahn Week will be observed at the Metro exchange the week of March 26. Manager Henry W. Kahn announces that the office received second prize in the Metro Week contest.

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Phil Smith, who has been representing Universal in the Syracuse district, has resigned. It is understood that he will manage the Sesonski houses in Oswego.

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George Roberts, manager of the Lyceum, Elmira, will re-open the house in March with a "tab" show and has booked Harold Lloyd comedies and Pathe short subjects.

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Si Bunce, former Buffalonian and now of Boston, was in town last week conferring with Tom Downey, manager of the Savoy, which Mr. Bunce owns.

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John F. McDonald, owner of the Orpheum Theatre, Niagara Falls, was a visitor along Film Row last week. The Orpheum, which was formerly managed by J. C. Berkey, has been closed for several weeks. Mr. McDonald will open the theatre himself and is now seeking a manager.

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E. B. McCaffrey, of the Fox sales staff, has returned to the home office and has been succeeded in Buffalo by F. Brooks, who will cover the Rochester district.

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G. F. Goulding, former manager of the Cayuga Theatre in Auburn, will manage the new Eastman million dollar theatre in Rochester, it is reported in Buffalo, where Mr. Goulding has been seeking film service for the new house.

Kansas City

Several of Kansas City's suburban theatres have lowered admission prices. The theatres which asked 11 and 17 cents have dropped the war tax. A few of the houses charging 15 and 25 cents have lowered admission prices. Among the theatres which have lowered their admissions are the Apollo, Linwood, Alamo, Summitt, Ellsworth and Gillham.

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W. E. Truog, manager of the local Goldwyn offices, was elected secretary of the Film Board of Trade at the last meeting. He succeeds Roy Young, resigned.

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The Broadway Music Company has filed suit against Morton Van Praag, president of the Motion Picture Theatre Owners of Kansas, and owner of the Art Theatre in Kansas City, Kan, charging him with a violation of the copywright law by playing a popular song without the publisher's permission. This is the first suit of its kind ever filed in Kansas. Mr. Van Praag contends that under the Kansas law all theatres in the state are immune from paying a tax on music played or sung in their theatres.

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Out-of-town visitors the past week have been: J. D. Hughes, Heavner, Okla.; C. P. Hunt, of the Rex Theatre at Higginsville, Mo.; Messrs. Sears and Jones, McPherson and Brookfield; W. H. Wever, of the Echo Theatre, Great Bend, Kan.; T. C. Goodnight, Lyric Theatre, Holden, Mo.; G. L. Rugg of the Eureka Theatre at Weston, Mo., and Lloyd Ware of the Varsity Theatre at Lawrence, Kan.

Chicago

The motion picture theatre managers of Chicago gave a testimonial luncheon last Tuesday to Robert Levy, at the Illinois Athletic Club. Mr. Levy, or "Bob" as he is familiarly known, has just been appointed by President Harding as United States Marshal of the Northern District, with headquarters in Chicago. It is the first time that the motion picture business has been honored to such an extent in this section of the country. The luncheon was arranged by Peter J. Schaefer, who acted as toastmaster, and, in behalf of the gentlemen present, presented Mr. Levy with a solid gold star, in the center of which rests a fine four carat diamond Among those present at the luncheon were Nathan Ascher, Henry Schoenstadt, Morris Choynski, Jack Miller, Joseph L. Friedman, Max and Harry Ascher, Adolph Linick, Andrew Karzas, Arthur Schoenstadt, Lubliner & Trinz, Frank & Fred Schaefer, Sid Selig, Charles Bugg, I. Berkson, Marks & Goodman, Ludwig, Schindler, Sig Faller, Bedell & Ashman, Norman E. Feild, Ralph T. Kettering, George Moore, Jack Burch, Emil Mayer, Louis J. Jones, Sam Abrahams, A. Newell and Teter & Foster.

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A questionnaire sent out by H. W. Given, Chicago manager of Famous Players-Lasky Corporation to cover 3,000 exhibitors in Illinois, Wisconsin, Iowa, Indiana and Michigan, relative to local business conditions, has elicited hundreds of replies in which the outlook is cited as "very good."

As a follow-up of the questionnaire, Mr. Given plans to hold a Paramount Business Conference in the near future, to discuss general business conditions. Prominent bankers, business men and exhibitors will be invited to attend and addresses will be made by leading men in all lines of business. No attempt will be made to "boost" or sell Paramount, or any other pictures, at this conference.

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A cablegram received from Mr. and Mrs. Aaron Jones, aboard the Adriatic, stated that they were thoroughly enjoying their fourth day at sea, finding the weather ideal. They are on their way to Egypt.

Danger of a tie-up of moving picture theatres was averted last week when officials of the Motion Picture Operators Union signed a new agreement with the Allied Amusements Association and the Motion Picture Theater Owners Association. The union had asked for a 15 per cent. increase in wages. At a series of meetings the committee appointed by the two exhibitor organizations refused to consider the raise, being backed up by the claim of the exhibitors that 95 per cent. of the smaller houses in Chicago would be forced to close if more money must be paid the operators. The committee sought to make a reduction in the operators' wages, and after two months' deliberation a compromise was agreed upon whereby the scale would remain the same as the 1921 rate.

St. Louis

General contractors have been asked for estimates on the new Marcus Lowe State Theatre to be erected at Eighth street and Washington avenue on ground acquired through the Mercantile Trust Company. As planned the structure will cost upwards of $1,500,000. R. King Kaufman, vice president of the trust company, who holds a similar position with the Loew Theatre Company, sent out the inquiry for estimates. If the prices are right the structure will be pushed forward so it may be open at the beginning of the 1922-23 theatrical season. Marcus Loew was in St. Louis a few weeks ago. At that time he said construction costs would have to come down before he would think of erecting the State.

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Barney Rosenthal, Universal manager, and several prominent local and near-by film men went to New York to witness the presentation of Universal's "Foolish Wives."

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Sol J. Hankin has joined the sales organization of Exhibitors Direct Service Exchange. He formerly was president and manager of Fine Arts Picture Corporation. O. F. Lessing, late with Realart, is new office man for Exhibitors Direct Service.

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Jack Weil of Goldwyn suffered an attack of lumbago last week and was home a day or so, but has entirely recovered and is as peppery as ever.

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J. Strehline, who recently purchased the house at Sikeston, Mo., has taken a Goldwyn franchise. He also left a generous contract with Chalet of United Artists.

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Callers of the week included: Guy Snow of Fulton, Ky.; Luttrell of the Majestic, Jacksonville, Ill.; Jim Reilly of Alton and Mrs. Dewey Michaels of Kirksville, Mo.

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Everett Gardner plans to re-open the Lyric Theatre, Mounds, Ill., which he recently purchased from J Koury.

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Joseph Desberger, First National, attended the opening of the Illinois Theatre, Centralia, Ill., January 16. In a recent trip to Hannibal, Mo., he sold a First National franchise to the new Orpheum Theatre there, which will open about February 10.

Pittsburgh

The Bembo Community Club has opened a picture house at Bembo, Pa. It has 220 seats. J. I. Shearin is the manager. The house will be open two nights a week.

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J. H. Musgat, former manager of the Majestic Theatre, Butler, Pa., has resigned his position to accept a similar one for Peter Grillo at the New Butler Theatre.

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The firm of Orban & Ezzi, operating the Savoy at Hooversville, Pa., has been dissolved, Frank Orban having bought out Tony Ezzi.

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The Lyrin and Star at Donora, Pa., have reduced their admission prices from 10 and 15 cents to 5 and 10 cents.

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The picture house at Lumberport, W. Va., and the Lyric at Farmington, W. Va., have closed indefinitely.

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Captain McClelland, well-known figure along Pittsburgh's film row, is seriously ill at his home on the North Side.

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W. C. Bachmeyer, district manager for Metro, spent a few days with Manager Atkinson of the local branch recently.

Canada

The Independent and United Amusements, of Montreal, operating five picture theatres in Montreal, will shortly open a sixth theatre in that city, according to an official announcement by Ernest Cousins, president. This will be a brand new theatre called the Plaza. The company now controls the Strand, Regent, Belmont, Papineau and Moulin Rouge. Two of these, the Belmont and Papineau, were completed within the past year or so.

* * *

The Holman Theatre, Montreal, leased and operated for a number of years by the Canadian Universal Film Company, Ltd., has passed out of existence insofar as name and control are concerned, the theatre having been secured by John T. Fiddes, a pioneer exhibitor, who has re-named it the System Theatre. He reduced the price scale, making the general admission for afternoon shows 15 cents and the evening prices 15 and 25 cents. He also adopted the policy of four changes weekly. Fiddes claims to have presented the first prologue with a film feature anywhere on the North American continent when he staged such a number at the Strand Theatre in Winnipeg in 1911.

* * *

From Canada comes the interesting news that the Alberta Board of Moving Picture Censors has passed "Passion," the German film production in which Pola Negri was starred, after the title had been changed to "The Passion to Win." It is understood that the Alberta board selected this name but the reason for doing so is not obvious. Incidentally, the board also made a few minor eliminations in the final mob scenes.

* * *

There is yet possibility of trouble in Montreal over the question of Sunday shows, which are officially tolerated by the civic administration although the staging of a theatrical performance or show on Sunday is banned by the Lord's Day Act, a federal law affecting all Canada. The point of trouble is that Harold Hevias, lessee of the Orpheum Theatre, which is presenting burlesque, is dissatisfied because the city officials decided to permit all types of stage or film performances, with the exception of burlesque, to be offered on Sundays. He points out that the other theatre managers have done nothing to compensate him for the loss of Sunday shows and he has drawn attention to the fact that all other Sunday performances in Montreal are illegal under the Canadian law. He believes that the other managers should make it possible for him to stage vaudeville and film attractions on Sundays.

Washington State

That picture theatres may not sell numbered theatre tickets which entitle the holder to a chance on a prize was a decision handed down by the Washington State Supreme Court on January 11. The action was instituted by the Northwest Producers Association, members of which have been furnishing the prizes for "Country Store" nights at neighborhood houses of Seattle. During last summer, when business was at its lowest ebb, the night on which grocery store products were given away to the holders of the lucky numbers the theatre was sure to be packed, and the practise pulled the exhibitors through what was otherwise a very poor season.

When the city authorities, however, ordered it stopped the exhibitors did not wish to fight them but the Northwest Producers Association persuaded one exhibitor to get out an injunction while they took it up in the courts. At a meeting just after the injunction was granted the neighborhood theatre managers agreed that it would be better policy for them to discontinue the "Country Store" nights immediately. As a result there is full harmony between city authorities and theatre managers.

* * *

The United Artists' Corporation, through Charles Harden, Northwest manager, filed suit in Superior court on January 3 for $304 in payment for a print of "The Nut," which was lost in transportation between Tacoma and Seattle. Suit was filed against the Puget Sound Electric Railway. The film was lost on June 12 last.

Baltimore

The Consolidated Engineering Company has been awarded the contract to build the Metropolitan Theatre at Pennsylvania and North avenues and work will be started immediately. The five buildings now on the site will be razed. September 1 is the date set for the opening. The seating capacity will be 1,500. The Metropolitan Theatre Company, of which Dr. F. W. Schanze is president, is back of the project.

* * *

Joseph Rabinovich, owner of the Comedy Theatre, 412 East Baltimore street, and Harvey Malone, a film agent of Baltimore, were each fined $25 and costs by Magistrate Stanford in the Central Police Court on January 16. The charge against Mr. Rabinovich was that he had exhibited a film entitled "Hell's Hinges," without it having passed examination by the Maryland Censor Board, while Mr. Malone was charged with having rented a film to Mr. Rabinovich which was not censored.

* * *

The number of objectionable scenes in moving pictures which comes before the Maryland Censor Board for examination, is steadily diminishing, according to Miss Marie Presstman, one of the censors, who spoke before a meeting of the Woman's Civic League of Baltimore on January 11. Out of 300 cases investigated by the board only six "violations" were found.

Toledo

There is a persistent rumor in theatrical circles here that the Keith interests are negotiating with the directors of the Rivoli for the purchase of the entire Rivoli block, which includes the Rivoli and Toledo Theatres. The deal is a three million dollar one.

J. J. Murdock, general manager of the Keith circuit, was here two weeks ago at the same time that Mr. Sairbair, Indianapolis, president of the Rivoli Co., was in Toledo. Mr. Murdock admits that the Keith interests are in the field for the purchase of the Rivoli and the Toledo theatres, but Mr. Sairbiar denies that either of the theatres are for sale.

It is the intention of the Keith interests if they secure the new property to change the Keith vaudeville from the present Keith house to the Rivoli and to play the Klaw & Erlanger and Schubert big attractions at the old Keith house.

The Toledo Theatre would remain as a stock house.

* * *

Through the courtesy of H. C. Horater, manager director of the Pantheon Theatre a special screening of "The Silent Call" was given Saturday morning for the benefit of St. Ursula's Scholarship Association.

Philadelphia

Fred. D. and Maurice E. Felt, managers and directors of the Aldine Theatre, have engaged as guest conductor Signor Guiseppe Creatore, the composer and orchestra leader, for the week of January 30.

* * *

D. W. Griffith, accompanied by Misses Dorothy and Lillian Gish, has arrived in Philadelphia for the opening night of "Orphans of the Storm" at the Forrest Theatre, January 18.

* * *

Harry Ertel, formerly of the R-C, has joined the De Luxe forces and is now on the road with "Ten Nights in a Bar-Room."

* * *

S. E. Applegate, of Pathe, is now with the United Artists. M. E. Milligan, Metro, will represent R-C in the future. John Gill, formerly of Realart, takes over the city territory for the Vitagraph. J. W. Pierce, formerly of Vitagraph, has established offices at 1237 Vine street, where he will represent out-of-town exhibitors.

Florida

Children's matinees will be introduced in Tampa, Fla., on January 21 at the Victory Theatre, it was decided by the Consolidated Amusement Company, after a conference with leading club women. Arrangements were made by C. D. Cooley, general manager, for an interesting opening program, with addresses by leading educators. The performances will be at 10 o'clock every Saturday morning and will last an hour and a half.

Consolidation of the four leading picture theatres in Orlando, Fla., has been effected and will, it is said, bring an end to a warm theatrical war which has been in progress between different interests for some time. The Orlando, Beacham, Phillips and Lucerne are the houses affected. The Beacham will show super-productions and Keith vaudeville. The Grand will be closed for repairs temporarily.

Nebraska

R. B. Thomas, who owns the Empress Theatre in Fremont, has just bought the Community Theatre in David City.

* * *

Tennis Johnson, who owns the big general store and the Auditorium Theatre in Holdredge, has just joined in the firm of Taylor and Johnson and taken over the Crescent Theatre in Holdredge.

* * *

R. S. Ballantine, formerly manager of the Moon Theatre in Omaha, is an exhibitor himself now, and is making a success in the Auditorium Theatre, Norfolk.

Opportune Snow Fall Assists in Production of "The Storm"

A few months ago a Jewel company went into Oregon to get snow stuff for "Conflict." Owing to the placid nature of the weather god they stayed two weeks without getting what they went for. The experience of another Jewel company was quite different. When Universal bought "The Storm," the Langdon MacCormack-George Broadhurst play which created such a sensation for its mechanical stage effects, it was planned to make the moving picture many times more thrilling. For this reason, virtually the entire company, twenty-two men and one woman were sent to Great Bear, which at this time of the year is a snow-bound valley in deep mountains. The company consisted of Reginald Barker, the noted director; House Peters, Virginia Valli, Josef Swickard, Matt Moore, Frank Lanning, Louis Rivera and Lallo Encinas. The expedition was in charge of Jack Voshell, unit production manager; Rowland Rushton and Robert Webb, assistant directors; Dr. Joos, medical officer; property master, Perry Hilburn; cameramen, Friend F. Baker and Howard Hunt.

It was difficult getting into the valley, but the snow stuff was so exceptional that they felt well repaid in spending a longer time than they had anticipated. On Friday night when they were ready to start back another tremendous snow storm blocked the treacherous mountain pass through which they had entered and which was now a twisting avenue of gigantic snow drifts and jagged, bared rocky promontories through which it was utterly impossible for the imprisoned company to break its way to civilization. With only enough provision to last a week already they were beginning to feel the pinch of hunger, when the first truck of a relief train sent from Universal City broke through the pass.

Irving Thalberg realized that drastic measures must be taken to rescue the imprisoned company and sent chief electrical engineer with a ten-ton generator truck with provisions and shovelling apparatus and ten men to break through into Big Bear.

Harry D. Brown, electrical engineer in charge of the relief expedition, made his rescue through Cajon Pass, through the worst stretch of road possible to imagine, working his ten men in three shifts for an entire day before he could make the terrific grade and break through.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Edward L. Hyman Suggests Selections for Washington and Lincoln Festivals

FEBRUARY offers two national holidays, one of them generally accounted the best holiday of the year from the theatrical point of view, for it is too cold for outdoor events and it is not a home occasion. Washington's Birthday should be made a big event, and if possible both occasions should be marked by some departure from the usual program. In some sections it will be possible to get the co-operation of the schools, and everywhere it will be possible to persuade some well known man to make a brief address.

Use flags, bunting and portraits in front of the house, and carry the decorative scheme inside.

A drawing contest, the subject to be Washington or Lincoln, compositions and recitations can all be arranged for and will help to create interest. For musical selections, Edward L. Hyman, of the Mark-Strand Theatre, Brooklyn, contributes a list of appropriate selections and adds comment on a few simple tableaux, which will save a lot of trouble and thinking. Mr. Hyman's list follows:

Edward L. Hyman's Suggestions for Patriotic Programs Appropriate for Week of Lincoln or Washington's Birthday

OVERTURES

AMERICA—Overture of national airs introducing "Hail Columbia," "Home Sweet Home," "Red, White and Blue," "Yankee Doodle," "Star Spangled Banner," "Marching Through Georgia," "America," and "Dixie Land" ..... Tobani

AMERICA FOREVER—Grand American Fantasia ..... Tobani

AMERICAN BATTLE SCENE—Grand realistic Tone picture .....Tobani

AMERICAN NATIONAL MELODIES—"The Girl I Left Behind Me," "Glory, Glory Hallelujah," "Red, White and Blue," "We Won't Go Home Till Morning," "Then Carry Me Back," "Yankee Doodle," "Star Spangled Banner" .....Tobani

DIXIE—Fantasia ..... Bellstedt

DREAMS OF THE SOUTH—Waltz on Southern melodies: "Tramp, Tramp," "Glory, Glory Hallelujah," "In the Gloaming," "Dixieland," "Hard Times Come No More," "Home Sweet Home," "Swanee River," "Listen to the Mocking Bird"....Ascher & Mahl

THE EVOLUTION OF DIXIE—A Fantasia depicting the gradual evolution of "Dixie." Slowly through "The Creation," "Dance Aboriginal," and "The Minuet," the melody is developed until there emerges the immortal "Dixic." This in turn becomes a waltz, and then ragtime, and at last Grand Opera..Lake

GEMS OF STEPHEN FOSTER—American Fantasia—"Come Where My Love Lies Dreaming," "Old Dog Tray," "Ring de Banjo," "My Old Kentucky Home," "Beautiful Dreamer," "Glendy Burk," "Willie, We Have Missed You," "Nellie Was a Lady," "Hard Times Come Again No More," "Old Folks at Home" .....Tobani

HURRAH! FOR OLD GLORY—National Medley March—"Glory, Glory Hallelujah," "Old Folks at Home," "Hail Columbia," "The Girl I Left Behind Me," "Star Spangled Banner" .....Ascher

MEMORIES OF THE WAR (1861-63) Medley of American war songs—"Tramp, Tramp, Tramp the Boys are Marching," "John Brown's Body," "Carry Me Back to Old Virginia," "When Johnnie Comes Marching Home," "Our Flag is There," "Marching Through Georgia," "The Battle Cry of Freedom," "Massa's in the Cold Ground," "Arkansas Traveler"—Laurendeau

MY OLD KENTUCKY HOME—Fantasia (Air Varie) Solo for cornet B flat, clarinet B flat.

OLD BLACK JOE—Grand Fantasia (Solo for B flat cornet).....Losey

OLD FOLKS AT HOME AND IN FOREIGN LANDS—An international transcription of the American folk song in the musical idiom of eight nations.....Roberts

PLANTATION ECHOES—Medley Overture—"Old Folks at Home," "Dixie" and other plantation melodies .....Ross

SONGS FROM THE OLD FOLKS—Grand selection—"Marching Through Georgia," "Soldier's Farewell," "Mocking Bird," "The Old Oaken Bucket," "Ben Bolt," "Old Black Joe," "When You and I Were Young, Maggie," "Tramp, Tramp, Tramp," "Rocked in the Cradle of the Deep," "Sweet and Low," "Maryland, My Maryland," "Just Before the Battle Mother," "When Johnny Comes Marching Home,' 'Auld Lang Syne".—Lake

SOUNDS FROM THE SUNNY SOUTH—(On the Old Plantation)—Medley overture—

A Prince There Was Has a Simple Lobby

For "A Prince There Was," Walter Lindlar, of the Paramount exploitation staff, offers a novelty idea for the box office, requiring very little building and involving no greater cost than is comprehended in the cost of one 24-sheet, two sixes and a three, together with some wrapping paper and a bucket of paste.

The top of the 24-sheet supplied this banner, and the sidewalk cutouts are from the six sheets. The head over the box office window is from the three sheet and is the same child face shown on the sixes.

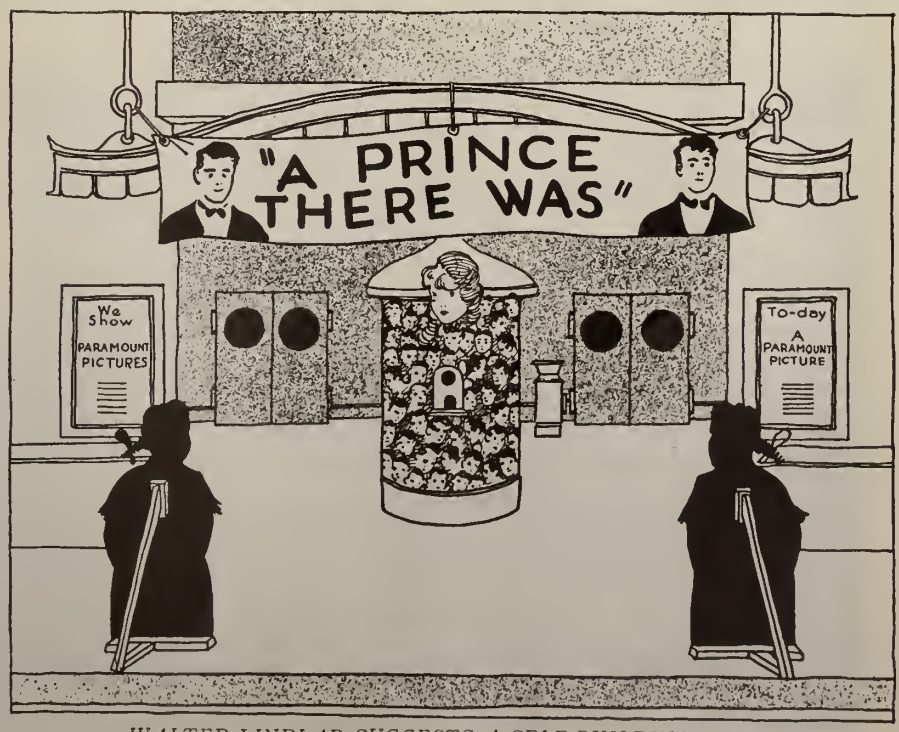
The box office is built in with any material you may have on hand. If you have never built a false box office, make a simple frame and cover it with wrapping paper, but if you have any board construction, cover that.

A few days before the showing announce that you will give a ticket to the matinee performance to any person bringing in a picture of Tom Meighan obtained from any source. These may be from the fan magazines, from your own advertisements, from news pictures or anything else.

These are pasted on the box office structure until the front, at least, is covered. Probably you will have a sufficient number to cover the entire structure and perhaps carry over to the doors.

A good hook-up would be to persuade the local paper to run a large cut (free), in the same issue in which you make your announcement. The paper will play up the story for the sake of the extra sales, and give you that much additional publicity. Or loan cuts to merchants for throwaways.

The basic idea is to sell Meighan, while the cutouts sell the winning youngster who works with him in this picture.



WALTER LINDLAR SUGGESTS A SELF-BUILDING LOBBY

All you need for "A Prince There Was" are a 24 sheet, a three and two sixes. The sixes are sidewalk cutouts and the 24-sheet is the banner. The box office is decorated with pictures of Meighan cut from fan magazines and brought in by the patrons

Selling the Picture to the Public

"Silver Shoes," "The Little Ones at Home," "Tapioca," "Uncle Ned," "Old Coon," "Huckleberry Picnic," "Sweet Hoecake," "Dixie" ..... Isenman

SOUTHERN RHAPSODY .....Hasmer

TRAMP, TRAMP, TRAMP—American fantasia (solo for B flat cornet, clarinet; trombone or baritone .....Goldman

TWELVE AMERICAN SONGS—"My Old Kentucky Home," "Come Where My Love Lies Dreaming," "Just Before the Battle Mother," "Nelly Was a Lady," "The Vacant Chair," "Hard Times Come Again No More," "Uncle Ned," "Comrades Fill No Glass for Me," "Listen to the Mocking Bird," "The Virginia Rose Bud," "Dearest Mae," Old Black Joe" .....deVille

YANKEE DOODLE .....Levy

There are several very appropriate animated cartoons of a patriotic nature that can be run just before the news reel. This will help round out the program and will be found very effective.

Following this, a person with stage experience and with clear diction, could be used to advantage in several historic recitations. The following are suggested:

PATRICK HENRY'S SPEECH.

WASHINGTON'S FAREWELL ADDRESS.

LINCOLN'S GETTYSBURG ADDRESS.

There are several good tableaus that could be arranged for this occasion. Following are several suggestions:

A GROUP OF G. A. R. MEMBERS IN FRONT OF A HUGE AMERICAN FLAG. There is a G. A. R. organization in almost every city and the members will be only too glad to cooperate with exhibitors.

TWO SOLDIERS, REPRESENTING THE NORTH AND SOUTH, SHAKING HANDS. A flag could also be used here but two or three prop cannons or a group of shell torn American and Confederate flags could also be used.

BETSY ROSS MAKING THE FIRST FLAG AS SOPRANO SINGS "THE SWEETEST STORY EVER TOLD."

A GROUP OF AMERICAN SAILORS, SOLDIERS AND MARINES. Members of the militia in your city will cooperate here.

THE SPIRIT OF '76. This is a very fine number. You can use several members of your orchestra here.

Hyman's Novelties at the Mark-Strand

Making the overture a sort of prologue to the coming attraction is the newest idea from Edward L. Hyman, of the Mark-Strand, Brooklyn. The overture the week of January 22 will be excerpts from Carmen, and immediately following the selection, a trailer will announce the appearance of Farrar and Reid in the two-reel version of Carmen for the following week. Mr. Hyman contends that playing gems from H. M. S. Pinafore the week before Harold Lloyd in "A Sailor Made Man" was a pro-prologue to that feature, but the connection was not clearly apparent. This time he makes the direct connection with a trailer, and the stunt becomes more effective. For the overture the stage will be lighted half red and amber, with the transparent windows in the set in a brilliant green.

EDW. L. HYMAN

The second number will be the bird song from Pagliacci, sung as a concert number, and this is followed by a production of "The Gondoliers," with these selections: Opening chorus, "On the Day I Was Wedded," "The Duke of Plaza Toro," "Bury-Bury," "A Regular, Royal Queen," "Take a Pair of Sparkling Eyes," and "Dance a Ca Churcha." A Venetian set will be used, with a ballustrade and hanging lamps and a gondola. Night lighting will be used with an electric moon and stars.

The Topical Review leads to the prologue to the feature, Norma Talmadge in "Love's Redemption," and will be based on two selections from Finden's Four Indian Love Lyrics. The first will be "The Temple Bells Are Ringing," to be followed by "Pale Hands I Love." The setting will be East Indian, with set palm trees, and the soprano and baritone will be dressed as Miss Talmade and her leading man.

The comedy, "The Love Egg," will follow, with Dethier's Intermezzo for the organ postlude.

QUARTETTE NUMBERS

"Tramp, Tramp, Tramp."
"Dixie."
"Tenting On the Old Camp Ground."
"Glory, Glory Hallelujah."
"Hail Columbia."
"Marching Through Georgia."
"For the Freedom of the World."

Numbers for individual soloists can be selected from among the list of overtures. There are several there that can be used very well.

Three Sheet Frames on Six Sheet Boards

Charles F. Eggers, of the Lyric Theatre, McKeesport, Pa., liked the Clive posters prepared by Paramount for "Experience," and he wanted to use them in the lobby. He had two corner three sheet boards and sixes back of those. The sixes were built so that he could frame the paper in white margin, so there was room for two ornamental strips which cut the boards into three sections, each of which held one three very comfortably.

And as long as he was having them made, he made them so they could be put on or taken off with the least trouble, and he can use them whenever he gets enough of an assortment of paper to make it worth while.

This seems to be a new stunt in the handling of paper, and it should be welcomed by a lot of managers who display sixes in their lobby. They can frame any board to take a pair of threes. Mr. Eggers got three on each, making it possible to use six of the set, supplementing this with a 24-sheet and a lot of other material.

Have you read the Forestry Warning story on Page 379? If you have not, better turn to that page now and read it immediately. It is imperative that you do so.

THIS ELABORATE COMBINATION LOBBY WAS STAGED AT A COST OF ONLY SIX DOLLARS

But that is because the material was close at hand and the labor cost was not counted in. B. B. Garner, of the Casino Theatre, Lakeland, Florida, does not mind sitting up all night now and then if he thinks he can help business, and this helped Ben Hampton's "The Mysterious Rider" to a third more than the usual business. The cutout from the big sheet is worked in with small fir trees

Selling the Picture to the Public

OLD TIME COSTUMES FORMED EFFECTIVE WINDOW DISPLAY
The Colonial Theatre, Harrisburg, Pa., made effective use of some old stage wardrobe to put over this United Artists' attraction to good business in the Wilmer and Vincent house. Old prints will serve if costumes are unavailable

Old Costumes Served to Display Disraeli

Getting hold of some stage costumes of the mid-Victorian period and then making a fuss about them was the simple means employed by the Colonial Theatre, Harrisburg, Pa., to put over Disraeli.

The old wardrobe was displayed in the chief window of the leading dry goods stores and then the management, backed by the store advertising, persuaded the papers to make comment upon the display and contrast the old dressing with the ultra modern styles.

The result was that the crowds stood before the window all day long and took away with them the idea of the costume play. These were not offered as costumes used in the production but merely as "Costumes of the Disraeli period." They served as well and were more convincing.

Most costumers supply something suitable and a store will let in such a display where you could not get in the usual advertising and as such it is of display value to the store and not derogatory to the dignity of the concern.

Elaborate Chain Gang a Broadway Ballyhoo

The chain gang seems to be natural ballyhoo stunt for "The Right Way," the story written by Thomas Mott Osborne, the most famous Warden Sing Sing prison ever had, and produced by the Producers' Security Corp.

The play had a big week at the Broadway, New York, recently, and this was in part due to the parade of the four convicts under guard. Everyone knows that convicts no longer wear the striped suits, but the striped suit is still essential to the ballyhoo; just as essentail as it was thirty odd years ago when they used to employ precisely the same stunt for "The Black Flag." The convict ballyhoo was as much a part of that old drama as the parade for "Uncle Tom's Cabin." It is still good and good all over the country. It had Broadway packed to a standstill while this photograph was being made and the box office sheet shows that it built up business.

Under an adequate forestry policy enough trees can be grown on the NOW WASTE LANDS east of the Mississippi River to constantly supply this country's needs and in addition allow it to develop a big timber export business. Page 379.—

Swapped Pictures for Dolls

Getting toys for a theatre Christmas tree is generally a matter of persuading local merchants, but Leon J. Bamberger, Paramounteer for Minneapolis, saved the merchants for another stunt and got some good advertising for Paramount at the same time.

The Daily News was planning a Christmas tree and started a campaign for toys. Bamberger came in with the proposition that one of the Paramount stars would autograph his or her photograph for anyone who contributed two or more toys to the collection.

Paper Helped Out

Of course the News had to play up the entire list of Paramount stars to put over the idea, and it brought free publicity worth many times the cost of the prints. The only sufferers were the stars, who got writers' cramp autographing the portraits—and Bamberger says that they really wrote the signatures themselves.

A Pro-Prologue

Using advertising matter on the stage for a coming attraction is not at all new, but using a production to advertise the coming of "The Old Nest," was something else again.

Credit it to the Windsor Theatre, Hampton, Ia. On the stage was built up an elaborate miniature model of a farm with the homestead, the barns, silo, windmill and all the rest. A road ran between the house and the barn and down this came a motor truck which ran up to the doorway of the house. A booster bulletin board for the Bigger Hampton movement was prominently displayed in the yard and one sheets for the Goldwyn production were spotlighted at either side.

This model was lighted with changing effects for several days before the coming of "The Old Nest" and made a feature of the program, showing just before the current attraction.

CONVICTS DREW CROWDS IN A BIG BROADWAY BALLYHOO
B. S. Moss' Broadway sent out a chain gang with two keepers and a warden to ballyhoo for "The Right Way," which was written by Thomas Mott Osborne, the famous penologist, who wrote this story for the Producers' Security Corporation

Selling the Picture to the Public

Built a Drawbridge to Guard Box Office

Possibly the management of the Majestic Theatre, La Crosse, had heard of the hold-up at the Capitol Theatre lately. At any rate, when Fox's "A Connecticut Yankee" played the house they made the lobby over into a castle front with the box office walled up with beaverboard and a drawbridge guarded by two knights in full armor. There is also a cowboy in a plug hat hanging around.

Raise the Bridge

If you copy this design, raise the bridge from the lobby floor and provide a block and fall by means of which the bridge can be raised at non-showing times, lettering the underside with an advertisement of the attraction. This bridge looks a little too much like a gang-plank to be convincing, but the idea is there and a little elaboration will greatly enhance the effect.

THIS MANAGER TOOK NO CHANCES ON HOLD-UP MEN

Two knights and a drawbridge guarded the approach to the donjon keep or whatever it is the box office of the Majestic Theatre, La Crosse, is made up for. There is also a cowboy with a plug hat to aid in exploiting "A Connecicut Yankee"

Carried the Tent Idea from Sidewalk to Stage

Fred Walton, of the American Theatre, Bellingham, Wash., took the tent idea for "The Sheik" and played it to a logical conclusion.

He not only made the tent front, but the inside of the lobby was the tent interior and on the stage he showed two prologues with the tents of the Arabs, the girl ushers acting as characters.

We do not pay much attention to prologues, but this is so simple that it may interest others, and it is within reach of all. The feature was preceded by the Burton Holmes-Paramount travelogue on Biskra. The stage was set to represent a tent interior, simply using the same material as that employed for the front of the house. One of the girls faked an Oriental dance. Then the first half of the travelogue was run, the screen was taken up and another usher was seen with "The Sheik;" in this case a whiskered old reprobate. She played a selection, the real playing being done by a man off stage, then the screen was dropped again and the film ended with the camels crossing the desert and the feature was put on. It was simple and decidedly effective, and helped to bulge the walls for a four-day run.

Sold on Half Rates

Getting the parents through the child is old stuff, but if it works the date doesn't matter. Ed Paull, of the Regent Theatre, Springfield, O., had "Peck's Bad Boy" for a four day run. Instead of making one matinee a cut rate show, he issued coupons good for any child on a ten-cent admission to any performance. These coupons were distributed around the schools and repeated in the paper. The result was that hundreds of youngsters simply made their parents turn out, and the parents paid the full price and packed the house at most of the showings.

Burning Up Barnes

A racing car, locally owned, and excerpts from the sub-titles, were the selling points used by William C. Johnson, of the Rialto Theatre, Columbus, Ga., for "Burn 'Em Up Barnes."

The quotations—with frequent changes—were used on slides for two weeks prior to the coming of the picture. The racing car had won numerous country fair events and was well known, so the presence of the car in the lobby was an attractor. Over the entrance door was written "Entrance to the races" and over the exit stood "Positively no betting allowed." At odd times the car was sent out as a perambulator.

HERE ARE THE INS AND OUTS OF THE EXPLOITATION FOR "THE SHEIK" IN BELLINGHAM, WASHINGTON

This carries the Lindlar lobby to its logical conclusion and shows how thoroughly Fred Walton goes into a stunt when he likes the idea. He not only used the tent idea, but he put his staff into more or less Arabic dress. We think that must be the Queen of Sheba standing in front of the box office and we'll admit that she is some queen. H. C. Eagles, a Paramounteer, helped with the scheme

Selling the Picture to the Public

HOW A PITTSBURGH MANAGER PUT OVER A COMEDY

The Savoy, a Rowland and Clark theatre, split the banner between the dramatic feature and the two-reel Educational-Campbell comedy, "The Stork's Mistake," but it gave all of the lobby display to the two-reeler, realizing its greater Christmas value

Gave Full Lobby Space to a Two Reel Comedy

Now and then you discover some manager who has the courage of his convictions. Just before Christmas the Rowland and Clark management in Pittsburgh, figured that a comedy would pull more people than a drama, so when they booked "The Stork's Mistake," an Educational release, into the Savoy, they divided the banner between the two and the five, but gave all the rest of the lobby to the two-reeler, realizing what a fine display could be made with this subject.

A Chimney Exit

Three paintings were on each side of the lobby (only one side of which is shown in the cut), and the entrance and exit doors carried a large painting of the stork and the physician in a wild chase. You broke the physician in two to enter and came out through the chimney.

It was new and different, and it held the business up at a time when business most needed bolstering. It was a direct defiance of the tradition that the longest film is always the feature, but between tradition and the box office, the Savoy favored the B. O.

Attendance Records Put Over the Sheik

One man's meat may be another man's poison, but the New York business on The Sheik has probably sold more tickets to out-of-town patrons than any single factor, not even excepting the book itself.

A Paramount Help

The Paramount exploitation department prepared an interesting set of comparative figures that read well in print and look as well on signs, and these have been almost universally copied.

N. Blumberg, of the Palace Theatre, Racine, made the lettering for the sign which completely covered the ticket office, except for the window. It was not a very large lobby, but by using every part of it, Mr. Blumberg got as much on his cards as other managers, and he did a very neat job of sign writing, employing stills for his decorative material.

It made a clean-up and the most elaborate lobby could have done no more.

Painted on Scrim for His Moonlight Effect

Because he had run an Oriental atmosphere picture only the week before, W. E. Drumbar, of the Riviera Theatre, Noxville, was somewhat up against it for a lobby display for Pola Negri in First National's "One Arabian Night."

He got something different by painting on a series of scrim drops, the first carrying tinsel stars, which glittered very realistically in the lights. On the backings he painted mosques and houses. The mosques lack the characteristic domes of oriental architecture, but they showed up well and the patrons were not particular. Cutout windows in the buildings added to the effect.

An Oriental Orchestra

To back this up, he framed an orchestra of a musette, a flagolet and tomtoms, keeping the music down to suggest the sound coming from a distance. It got over, and was not ear piercing. The band did rather better than the scenery to get in the crowds.

It's well to remember that your phonograph dealer can order Turkish records for you if you cannot get a band. Give him time to send out of town for them and tell him just what you want, and he can supply almost any sort of music from Chinese to Choctaw. It is not regularly carried, but he has the lists.

Horseshoes for Luck

When the Fox production of "Thunderclap" was due at the Moon Theatre, Omaha, the management obtained seven racing plates which were shown in a glass case just in front of the lobby and labeled: "These shoes worn by Dan O'Patrick, the winner of the famous European Sweepstakes. Loaned by William Fox."

No one had ever heard of Dan or the European sweepstakes, but a lot of people crowded into the theatre to see the seven-legged horse.

THIS LOBBY IS SMALL, BUT EVERY INCH OF IT WORKS

It was devised by N. Blumberg, of the Palace Theatre, Racine, who put over "The Sheik" with his hand-lettered arguments to as large a business as the greater houses did on longer runs. He played to capacity, and no one did better than that

Selling the Picture to the Public

Made a Big Appeal With a Back Number

It does not matter how old a picture is if it is new to the town where it is playing. Pictures do not have to be first run to appeal, and Nick McMahon knew that "Forbidden Fruit" was a bit old when he booked it into his Marlowe Theatre, Ironton, Ohio.

He also knew he could put it over with exploitation.

WHAT McMAHON DID

He copied one of the windows used in the earlier runs, and he did just as much business as he could have gained with a pre-release. He made a display in a soda shop with apples and oranges cutout of cardboard to match up with the store's display of candied fruits and both the theatre and the store profited.

Went Through the Mails

Because the Lyric Theatre got into a jam with one of the two newspapers in Lexington, Neb., when the editor refused to publish any readers about "Over the Hill," the theatre withheld its paid advertising in that sheet, used larger spaces in the more friendly organ and took the rest of the money for a mailing list.

In some way they got hold of the names of most of the subscribers to the recalcitrant sheet, and circularized these with postcards and a form letter. The second Battle of Lexington was as successfully fought as the one in 1776, although Lexington had been moved west in the meantime.

Made Rope Substitute for Evergreen Bands

Evergreen decorations were a part of the lobby displays of most theatres during the holidays. W. H. Larned used vines and red and green lights to top his screen frames, but he worked a new idea for the lettering. He took new rope of the cheapest sort and dyed it red and green, using this for the lettering of star and title, as well as around the insert cards and the cutout from the one sheet. Around the latter he added tinsel, which showed up brightly in the lights which top the frame. A sheepskin rug was placed at the bottom to give the suggestion of warmth, and the small signs on either side of the rug were prepared for a greeting. They were not used both at once. The Christmas greeting was shown until that holiday was passed and then the other was set in its place.

Mr. Larned writes that he can trace a part of the material increase in business for the attraction to the interest displayed in the frame.

The use of rope as decorative material on lobby frames is not new, but to use it as a substitute for evergreen rope is a new touch which managers who have tried to form letters out of evergreen will appreciate.

Employed His Marquise for a Pre-announcement

George J. Schade, of the Schade Theatre, Sandusky, thought so well of the money-making possibilities of "Over the Hill" that he turned his marquise over to the Fox attraction a week in advance of the run.

He worked up two twenty-four sheet cutouts into awning announcements, and put them up a week in advance.

THE SCHADE MARQUISE

It is his rule to hold the house announcements to the "today" event, but in this case he was convinced that he would make more money preparing the way for the big feature, so he slid on the current show and spent more of his energy on the bill for the following week, and he made extra large "next week" cards, so there would be no error.

Classified Kidding

Most newspapers are always glad to exploit their classified advertising, and will work in with any manager who gives them a lead. Knowing this, the Century Theatre, Baltimore, inserted this advertisement in a local paper:

For Sale

A double dingle, the rarest bird ever brought out of the wilds of Africa. Captured by an Admiral of the African Navy. For terms address J. Rufus Wallingford, Century Theatre, Baltimore.

That was only the first act. The next was to supply the paper with letters purporting to have come in reply to the advertisement. Just a few of these were the product of the press agent. The rest came in from the same class of persons who make life easy for the column conductors. As soon as they saw the paper printing kidding stories, they piled their answers in. No prizes were offered—naturally—but had there been one it should have gone to the man who offered any money if the bird was a male as he had a female he wanted to breed to.

A stunt like this—

Helps the play, which was Paramount's "Get Rich Quick Wallingford."

Advertises the classified advertising.

Makes good reading.

Grabs free space.

There you have the scenario. Now write the continuity yourself.

YOU DON'T HAVE TO SAVE THIS UNTIL CHRISTMAS

W. H. Larned, of the Victoria Theatre, Tamaqua, Pa., dyed rope red and green and used that for the ornamentation and some of the lettering on his Christmas offering. It attracted so much attention that he feels that it more than paid

Selling the Picture to the Public

MAKING TWO CUTOUTS FOR A CHRISTIE SELL TICKETS

The Strand Theatre, Seattle, thought so well of "Pure and Simple," with Bobby Vernon and Josephine Hill thot it made two cutouts of the clever pair the chief feature of the front lobby, figuring that it would hold its own with a big feature

A Good Postal

Sometimes it is what you don't say that counts. The New Theatre, Baltimore, sent out postals recently with a double rule border. Down in the lower right hand corner was a two line

Don't tell
everything

done in a neat script. That's all there was on the card, but a lot of people hunted around until they matched it to the Paramount picture and a lot more knew it in advance, but had their interest more strongly aroused. It's a just once idea, but it is very good that once, and this title works especially well with it.

A Sectional Dictionary

Bridgeport residents recently received a folder in the mails with only their address and "pocket dictionary" on the outside. The thing seemed to be too small for a dictionary and the natural instinct to make the other man out a liar caused them to open and read the piece.

Inside was an enlargement of the dictionary definition of "Shame" with text to explain that the Fox picture of that title would be seen at Dawe's Theatre.

As a dictionary it was all right as far as it went, but it was better as an advertisement, because it was more effective than the usual mailing piece. A one-word dictionary is not generally helpful, but perhaps Dawe's is going to amplify the idea.

Played Up a Christie Along with a Feature

Pat Dowling, the Christie Comedies press agent, is exulting over the Christmas present he received in Seattle.

The Strand Theatre, a Jensen and Von Herberg house there, played up two cutouts from the three sheet, showing Bobby Vernon and Josephine Hill in "Pure and Simple." The cutouts made more of a showing than the greater display for the feature and helped to emphasize the fact that it was an all comedy bill.

That's a good scheme, but we think it is an even better one to play up these comedies when there is a heavy bill, to pull in the people who do not care for drama. A Christie Comedy can pull a man in all by itself if given half a chance.

Staged Football Match With Two on Each Side

One of the best lobby exploitation stunts on Charles Ray in "Two Minutes to Go" comes up from Memphis, where Thomas G. Coleman, of the Strand, built a miniature football gridiron on a platform in the lobby for this First National attraction.

He was at a loss for a grass mat for the field until he thought of mixing sand, chrome yellow and dry green paint. He made this into a smalt and painted the beaverboard with this, getting a better effect than he could have gained with a straight green. The lines were put down in white, and the goal posts were also painted white. This paint and the cloth for the border were the only items of expense, for the four players were football statuettes borrowed from a merchant, while the pennants overhead were loaned by a sporting goods store. The entire display cost only $3 and this was but a small fraction of the additional ticket sale.

The lobby miniature seems to be gaining in favor as a display, and this suggestion comes in time to help out many who have yet to play the picture. It also offers a hint for other lobby displays.

Business is starting up. People feel that with the coming of the new year conditions must change. All over the country the Rotary Clubs are conducting a campaign of optimism. Get in the movement. Make your screen one of the advance agents of prosperity. Rotary will give you the material if there is a club in your town. If there is not, work on your own slides, but help the country to come back and you will profit from the extra tickets sold. Get back of the movement and keep the ball rolling. You are working for yourself as well as for the merchants. Work hard.

THIS FOOTBALL MATCH HAD ONLY FOUR PLAYERS

Thomas G. Coleman, of the Strand, Memphis, could have built a full gridiron for Charles Ray, but he could borrow only four players for Charles Ray in "Two Minutes to Go." However, it turned the trick for the First National release and built business

Selling the Picture to the Public

Spotted Perambulator for Will Rogers Play

G. R. Stewart, of the America Theatre, Casper, Wyo., is better known for his newspaper advertising than for his exploits, but that he can work both sides is shown by this cut for Will Rogers in "Doubling for Romeo."

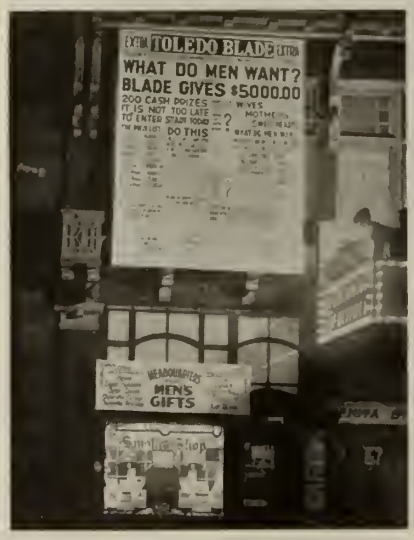
THE STEWART PERAMBULATOR

The placard on the rider's back reads: "Will Rogers in 'Doubling for Romeo.' America. Now." On the sides of the saddle are signs reading, "A rip, roaring Romeo from Arizona."

The rider was in a romantic costume, but wore a cowboy hat and carried a lariat at his saddle horn, suggesting the combination of cowboy and romantic hero. On a spotted horse he attracted a lot of attention and dragged tickets into the house.

Largest Newspaper Page Above a Toledo Theatre

Paul Gray, who is out ahead of "What Do Men Want?" hooked the Toledo Blade to a $5,000 cash contest on the problem, with 200 cash prizes. He had a painting of the Blade front page 15 by 18 feet which he hung above the Pantheon Theatre, where the Wid Gunning offering was to play, and then the Blade carried a front page picture of the "the largest newspaper page in the world" and advised everyone to go and see it in front of the Pantheon.



THE BIG REPRODUCTION

Of course by the time they got there there was a lot of other selling material, so they read the big reproduction and then closed in and gave the stills a good look over.

The Blade carried considerable advertising for the contest on the inside pages, but an illustrated two sevens with a real news value right in the centre of the front page of a paper with 90,000 circulation is some little stunt all by itself.

The contest features has been freely worked on this production but this is the most pretentions hook in both as to the size of the prizes and the publicity gained, and as there has been no "largest newspaper page" for some six or eight months, it was new again.

For that matter it was new in Toledo because it had never been worked there before. That is the real text of novelty. If they have not seen it, it is new. It's the same with the picture. Any stunt is good until it has been used on your patrons, and sometimes it is good when used again.

Another Pretentious Hearne Lobby Display

Noble Hearne, of the Frolic Theatre, San Francisco, sends in another capital lobby display this time for the Universal-Jewel feature, "Conflict." This time he shows both the exterior and interior lobbies.

The box office is a log cabin along conventional lines, but it is merely part of a display which includes a real waterfall with Priscilla Dean perched on the very brink of the falls, to emphasize the high point in the production.

Both sides of the foyer show painted drops with moulded rock in front. On one side is the river and the falls and on the other the town. Artificial vines and real shrubbery aid the effect. Mr. Hearne says that the display is comparatively simple to make and that he will be glad to go into details on request. It will be recalled that Mr. Hearne makes his rocks of pasteboard covered with bits of old scenery and then painting. It gives a decidedly better effect than a flat painting, and once you catch the trick it is not at all as difficult as it sounds.

NOBLE HEARNE, OF THE FROLIC THEATRE, SAN FRANCISCO, SAYS THIS IS EASY TO MAKE

If you don't believe it send him a return envelope and he says he will send the complete details. The left-hand side of the interior lobby is shown in the exterior picture for Priscilla Dean in the Universal-Jewel "Conflict." The figure is a cutout from a poster and the waterfall is partly real, a perforated pipe spraying the water in front of a painted fall

Selling the Picture to the Public

Cleveland Advertisement Suggests Stunned Writer

This four hundred lines from the Standard Theatre, Cleveland, suggests that the copy reader was afraid of his job. He is trying to sell this so hard that he overthrows. His English is awkward, at best, and sometimes worse than that. Take that line just below the signature, which reads "Carl Laemmle, the

STANDARD THEATRE
PRICES—ALL SEATS 25¢ NO HIGHER
CONTINUOUS 10AM TO 11PM
CARL LAEMMLE, THE DEAN OF PEER PRODUCERS presents
1000 THRILLS YOU CAN COUNT!
BUT—WOMEN WITH WEAK HEARTS BEWARE!
HIS BREATHLESS WESTERN HEART PUNCH!
EVEN STRONG MEN'S PULSES BEAT FASTER!
CARL LAEMMLE'S FIRST WESTERN SUPER-PRODUCTION EVER MADE OF THE INIMITABLE STAR IN A STUPENDOUS SENSATION
HARRY CAREY
IN THE GREATEST WESTERN CHARACTER EVER PORTRAYED
THE FOX

TOO MUCH LANGUAGE

dean of peer producers." Done into more simple language it merely means "Carl Laemmle, the oldest of equal producers," and that doesn't mean anything at all. The dean of a guild, craft or corps, is merely the oldest and therefore presumably the most experienced member. That implies some distinction, but "peer" is a sadly overworked word with the writers. It means equal. A man who is judged by "a jury of his peers" is judged by his equals. It implies no distinction. Peer, in England, is used as a word of rank, but it is derived from the house of peers in which the men of equality sit, as opposed to the Commons, where the men of title and the men of lesser rank may sit together. Peer is taken by the advertising writers to mean something out of the ordinary, where the reverse is really the sense. That line is not even good circus English. A different sort of slip occurs in the bank below. It reads:

But women with weak hearts, beware!
His Breathless Western heart punch!
Even strong men's pulses beat faster!

There is one exclamation point too many there. The artist in copying has used a "shout" at the end of each line to make it look better, and he splits the sense, for the first two lines should read as a whole—"Women with weak hearts, beware his breathless western heart punch." The extra exclamation breaks the sense. The next bank is almost as clumsy, for it runs: "Carl Laemmle's first western Super-production ever made of the inimitable star in a stupendous sensation." That is just words and words. It may possibly sell—to some, but it will give many people a poor idea of the motion picture theatre. It would have been better to have said: "Carl Laemmle's first western super-production. The most stupendously sensational production in which this inimitable star has ever been seen." It is all a labored enthusiasm, without pull because it is without continuity. Even in jazz writing you have to stick to sense and strive for smoothness. This advertisement lacks both. It would have been better displayed had it been set in type, with the exception of the star and title strip. With lettering that size a good twelve or even an eighteen point could have been employed, which would have yielded a better result. You can gather from the display as it stands that the copy writer is tremendously excited over the bigness of the production, but he does not convey his enthusiasm to you because he speaks so haltingly. Even in the ear there is a clash, for the panel reads

Prices
all seats
25 cents
no higher

If all seats are twenty-five cents there is a price and not prices and "all seats 25 cents" would have covered the ground, for if all seats are a quarter it stands to reason that there are none at a higher price and there is but one price. A house able to buy 500 lines of space for a Sunday splash should be able to afford a more expert writer.

—*P. T. A.*—

Pulling in Space Is Good House Economy

The Loew theatres, Cleveland, which used to use half pages for each booking, and which later on cut to quarters, pulled still further in just before the holidays without losing display. By cutting a little three bookings, covering four theatres, are put into a single half page with ample display for each and a decided saving in space bills. There is only one advantage to be gained through the use of overlarge advertisements. It is possible to impress the reader with the importance of the attraction by going to large display, but this holds good only where a half page space is two or three times the size of the usual display. When a half page space is made the standard weekly size, the only effect gained is that people are impressed in some small degree with the idea that the house is affluent, but the psychological effect of this extra investment is seldom sufficient to pay the cost of the extra space; particularly in a city, where the space is apt to be billed on the line rate instead of by the inch. We believe that the crowding of the three displays onto a single half page space will sell just as many tickets as was possible where each house obtained a quarter page space. If you make your advertisement large enough to be distinctive and easily read, any greater use of space is more or less wasteful, and does not yield a return in proportion to the investment. We question whether a return to the larger spaces would pay even the cost of the additional advertising, save in the case of a real super feature. Each year a lot of money is wasted in an effort to use more space than the other house does, and this inevitably leads to a fight which results in good only to the advertising departments of the papers. These spaces are not as impressive as the halves, but they will probably sell just as many tickets and do the house just as much good. This would not hold so true were the houses under different managements, but unquestionably much money is lost through the excessive employment of space beyond actual needs. Of the three spaces that for the Park and Mall is easily the most sightly, though the reverse for "Man, Woman Marriage" shows well because only large letters are used in the reverse and the mortises put over the smaller type. This First National sounds like last year, but it should be remembered that First Nationals have not been shown in Cleveland on acount of a legal tangle and this is first run stuff in the city on the lake. It's old elsewhere, but it is Cleveland's first chance. It is only recently they had a chance to see "The Kid." This trio of announcements points a valuable lesson, the moral of which is that enough is plenty.

—*P. T. A.*—

Grauman Houses Gain Some Varying Results

These two displays for the Grauman Theathough presumably they are the work of the tres, Los Angeles, show very different results, same artist. The top one hides the title in a constructed bank, though it is a title well worth playing up, while that at the bottom obtains a fine display. This is in part due to the fact that the Rialto does not have to carry the list of production acts, but more because the artist held in to half his space where he could have stretched it, through rearrangement, to run over to the formal program. It was merely a matter of laying out the design. The cut ran only half the space, so the title was cramped under the cut. In the other design the various characters in the Cosmopolitan-Paramount production are used for a border and there was plenty of space within for the proper display of a title which sells itself. It is practically impossible for an artist always to make his best display, for conditions must be considered, but we believe that better than this could have been done with the upper space by a more careful planning and a willingness to

Loew's STATE
This Week
NORMA TALMADGE
in
THE BRANDED WOMAN
Adapted by Anita Loos from Oliver Bailey's Play "Branded"
EXTRAORDINARY ADDED EVENT!
The American Debut of Europe's Celebrated Ballerna
PALLAY ANNA
BALLET ENSEMBLE OF 15
OUR USUAL PRICES
STILLMAN THEATRE
SEE IT THIS WEEK
MARY PICKFORD
ALLEN HOLUBAR'S
MAN-WOMAN MARRIAGE
With
DOROTHY PHILLIPS
A MIRROR OF WOMAN'S HOPES AND LOVES
1500 SEATS TODAY AT 50¢
"Why Wait?"
Why wait for a husband who may never return?
Why wait for fleeting years to snatch away unrealized hopes?
Why wait when there are others who offer love and the happiness of which she knew so little?
It's simple, yet humanly strong, this drama of a wife whose loyalty and faith are pitted against the torments of love-loneliness
"Courage"
FROM THE STORY by ANDREW SOUTAR
CHESTER CONKLIN
COMEDY
"A PERFECT VILLAIN"
AT THE PARK
LOEW'S
PARK
-AND-
MALL
BEGINNING TODAY

THREE DISPLAYS ACROSS A CLEVELAND PAGE.

Selling the Picture to the Public

break away from a conventional layout. Moving the cut more to the center of the space would have permitted the throwing of the title clear across, and the orchestra could have been sold in the space gained at the left of the cut, with the type talk at the right in smaller measure. For that matter the cut could have been reduced materially without losing its value

TWO GRAUMAN DISPLAYS

as an attractor, and that is the only service this scene performs. It is not calculated to sell on the interest it engenders. The display for "Get Rich Quick Wallingford" is much the better of the two from every angle. This does not require as much selling, and yet it is sold much more strongly, both in type and cuts. The cuts are not always under the advertiser's control, but he certainly can write his own copy.

—P. T. A.—

Olympic, Pittsburgh, Continues All Type

One week recently the Olympic Theatre, Pittsburgh, went back to the old hand lettering, but it hurried back to the all type again, with

THE PITTSBURGH OLYMPIC

a Pen Print bold title and an open display. With one or two stars the penprint is used in a smaller size for the names, but with three featured players the use of a more solid face, to give greater seeming importance is indicated. The use of all capitals is carried to excess, but the lines are all so open that this is not a serious matter, for you are not asked to read a solid bank. There was a time when the Olympic had about as poor an advertisement as could be found in the country. Not even the country weeklies did any worse than the old hand lettered stuff, and almost overnight they turned to type and fared so well that they carried another house over into the "right" column. This is only a three seventies, but on the page it has the display value of a quarter page at very much smaller cost. And in addition the cost of a cut and the cut copy is also saved. When the other theatres learn the value of this form and the all-type ceases to possess distinction, the Olympic will probably return to the use of cut attractors, but we do not believe that they will ever again revert to the all hand lettered space, for they have discovered the greater value of forceful type lines. The proposition is so simple that sometimes we wonder at the persistence of so many theatres in holding to the drawn display just because the others all do. That is one of the chief reasons for doing something different. With all displays along similar lines, it is difficult to rise above the rest. It's absurdly simple, but if all of the houses did good advertising, there would be no excuse for this department.

—P. T. A.—

Bell Tempted Fate with Half Tone Reproduction

Sometimes Nelson B. Bell, of the Crandall Theatres, Washington, gets in a jam with his half tones, but this three 125 lines gets over very nicely, cut and all, or Bell was careful to get a proper screen. We do not believe that the cut, as such, sold a single ticket, but it sold the Pola Negri name just below, and the Negri probably sold an abundance of tickets. It's a tricky sort of display. It is so simple that it looks as though it might have been thrown together, but evidently it was carefully planned to get the fullest possible display for the star name. Bell could have gotten as large a display by eliminating the cut and setting the name in two lines, with a twelve line letter, but he knew that if he did that it would not suggest the style of the production. It would be too blatant. It would smack two strongly of the circus. He got the effect of the two inch letters by using a cut to keep anything conflicting away from the name, and that stands up in a four line letter just as prominently and at the same time it does not give the effect of a three ring circus, but holds the display to the style of the production. With the title just below, he does not need to be as careful. He can kill that down a little with the panel just below, because he has made the name sell, and having sold, he can do what he will with the rest of the space—except to put fists into it. We think that this represents one of the best displays he ever turned out both for presentable appearance and selling results. And a large part of the success of the design is due to the selection of the cut. A darker background or more color in the hair would have hurt the display below. A dead black border would have been murderous. The lined background

PICTURE THEATRE ADVERTISING

is a book every exhibitor needs. Packed with ad-stunts, tested advertising wrinkles, information on every phase of advertising for the picture house.

$2 postpaid.

ORDER QUICK! YOU NEED IT!

Chalmers Publishing Co.
516 Fifth Avenue New York

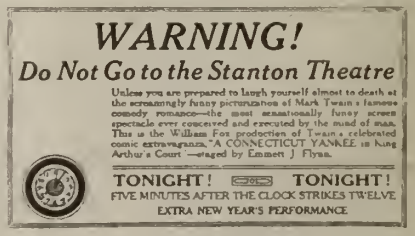
AN ODD EFFECT

is far better and the black in either corner just inside the frame looks all the blacker by contrast. It is difficult to believe that the man who can turn out the work of this grade can run the terrible thing used to advertise the second string houses week after week. He has excelled himself in this. Perhaps it is his defense.

—P. T. A.—

Old Fashioned Device Is as Useful as Ever

"This "warning" is a part of the announcement of the Stanley circuit in Philadelphia. Ben Franklin probably used something like that when he was living in that town, and it may not have been new even then. But that is not saying that it is still good for occasional use.


WARNING!
Do Not Go to the Stanton Theatre
Unless you are prepared to laugh yourself almost to death at the screamingly funny picturization of Mark Twain's famous comedy romance—the most sensationally funny screen spectacle ever conceived and executed by the mind of man. This is the William Fox production of Twain's celebrated comic extravaganza, "A CONNECTICUT YANKEE in King Arthur's Court"—staged by Emmett J. Flynn.
TONIGHT! TONIGHT!
FIVE MINUTES AFTER THE CLOCK STRIKES TWELVE
EXTRA NEW YEAR'S PERFORMANCE

OLD, BUT STILL GOOD

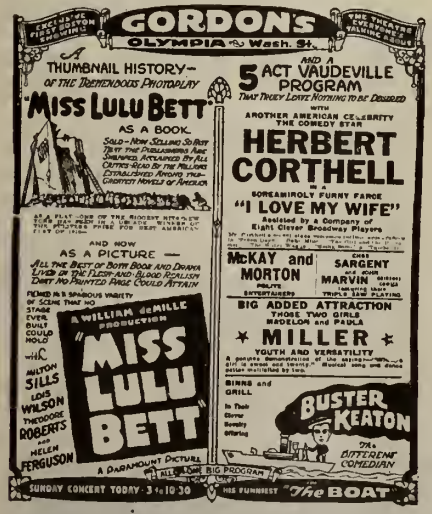
The smaller type adds that you should not go "unless you are prepared to laugh yourself almost to death" at "A Connecticut Yankee." There was a lot to be said about the Fox production. There was no named star, though probably the Stanton forgets that Harry Myers was put into Lubin pictures from the old Forepaugh stock company in that town, and there was only the standard space in which to get the announcement over. The challenging line attracted the attention. The run on was smoothly phrased, and the idea was put over with a lot of space left for the New Year's

Selling the Picture to the Public

special performance, the house opening 12:05 a. m. Monday morning, in accordance with the same custom which permitted the saloons to open as soon as midnight was passed. The challenge is an old form, and like other old timers it can be worked only occasionally; probably not more often than once a year. It is always possible to revive this and the "don't read this" whenever you think it has been almost forgotten, but "just once" stunts should be handled with care. We think that this form of announcement brought more business than the straight announcement could have done. We do not believe that the advertisement would make any impression within the next six months. It is a good plan to keep these ideas for a last resort, using them only when it is not possible to think up some other and more novel lead. The circle in the lower left hand corner is a part of the special performance announcement, a clock face with the hands pointing to five minutes past midnight. That is what you might call a real midnight matinee. Most of them start at half past ten or eleven and run only a little while after midnight.

—P. T. A.—

Gordon, of Boston Slipping Back Again

We have been proud of the Gordon houses in Boston, because they cut out most of the hand lettering in the Sunday displays, and set a good example to other houses, but recently we have noticed that the Gordon theatres have been displaying a tendency to backslide. This display for Miss Lulu Bett would have been

WITH VAUDEVILLE INTRUDING

better had it been more readable. The copy is good and along new lines, and we think it would have paid to discard the sketch of the book and its myriad readers which is run just below the title at the top to get room for a running story in type. That section of the space is headed "A thumbnail history of the tremendous photoplay Miss Lulu Bett." Then it goes on to tell, in hand lettering, of the success of the book, a few lines of six point all capitals tells that it was a successful play and then lettering is resumed to tell of the picture. This could have been much better done with all type in the same face, possibly an eight point italic with "As a book," "as a play" and "as a picture" set into the copy in twelve to eighteen point bold. This would have carried on the idea of the triple hit as it is not given now, and the lower portion of the space could have been left as it stands to make the eye appeal. The framing of the layout, with the vaudeville on the right and Buster Keaton at the bottom of that space, suggests that he is one of the vaudeville turns. It is misleading, though we do not believe that deception was intended, and it loses strength. The vaudeville may help, but it spoils the balance of the advertisement and neither the pictures nor the acts are put over as they should be. Vaudeville has just the chances of a lot of pictures, but they used to hold the acts down in Boston and we believe that in the average house Miss Lulu Bett will sell better than the biggest act of vaudeville a combination house can afford. We hope that the Gordon houses swing back into the "right" column, for they were doing good work and setting a proper pace to others.

—P. T. A.—

Meaningless Attractor Cuts Down the Display

One hundred lines by three is a pretty large space for a Philadelphia theatre to take, even for a Pickford production, and we think that the Aldine wasted much of the space with

TOO MUCH ATTRACTOR

meaningless cut attractor. The large clock may get some attention, but a larger "Mary Pickford" and a larger title would have commanded greater attention. The clock means nothing to the reader. He does not associate "Little Lord Fauntleroy" with a clock, and he is not apt to think that the figure is that of Miss Pickford unless the name catches him, and the name would be put over better if there was more white space in which it could be displayed. The clock is meaningless. The name is what sells, yet the clock crowds the name. An all-type display would have been much better than this drawing, and would have put the picture over better. It is a second week display and the fact that it was held for a second week means a lot more than the inconspicuous line just below the signature suggests. A big "Second Week" and a much larger "Mary Pickford," stretched clear across the space would have been a better buy for 300 lines. The real high light of this announcement is the 50-75 cents, for the prices appear about where the center of interest in any space is to be found. Outside of the Stanley houses the Philadelphia picture theatres are not notably strong in advertising talent, apparently, but this is weak even for a poor average, and weak when strength is most essential: on the second week of a big feature.

—P. T. A.—

Don't throw away good ideas because you do not need them today. Tomorrow is coming.

Hooked the Shriners for a Special Show

R. A. Gill, of the Erie Theatre, Hugo, Okla., sends in the program and tack card he prepared for the Hugo Shrine Club when the Paris Club came over with a minstrel show to help the local organization. He writes that it might be of interest to us, "though off the line of picture exploitation entirely." That is where we think Mr. Gill is wrong. It is the best sort of picture exploitation to get a representative audience into a picture theatre, even though a picture is not shown. It establishes the house in the minds of a lot of people as something other than a "movie show" and will bring in some who do not usually attend. They will like the surroundings and come back the first time they see an attractive title, and perhaps get the habit. Helping out any representative organization, whether it be the Shriners, the Elks or the Knights of Columbus, will inevitably help the house. It cannot be hurtful and usually it is helpful in the extreme, so much so that it will well repay the loss of business for a night. It should not be done too often, but nothing is more helpful now and then. Mr. Gill also sends in a throwaway card on Constance Talmadge in "Woman's Place," in which he sold the back of the card to a photographic studio to advertise Christmas portraits. He seems a bit apologetic about this, too, remarking that it lowers the advertising bill. It does that and more. There is a certain credit in being connected with the other enterprises in the town—a linking of the house to other solid institutions which has a distinct moral effect. We are by no means in sympathy with the managers who feel that they cheapen their house program or other advertising media by letting in non-competitive advertising. We feel that it is an asset and not a handicap entirely apart from the revenue feature.

—P. T. A.—

Wastes Half the Space with Obscure Drawing

We do not like this 125 across five from the Stillman Theatre, Cleveland, because we believe that the lower half is largely waste. The top display is well written and well told with type, and we think that stretching this down

A STILLMAN APPPEAL

a little would have given all the selling necessary. The cut is largely excess matter. It happens that it comes out nicely, but this is not always certain even in Cleveland, and unless the advertisers know which weeks the press work will be good, it is taking an awful chance to risk 300 lines on the chance that the cut will come ont. Probably the cut interested, because the design suggests somewhat the general nature of the play.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

Love's Redemption

(*Norma Talmadge—First National—5,889 Feet*)

M. P. W.—Will please large Norma Talmadge following.

T. R.—Will not disappoint the numerous admirers of the popular star.

N.—Miss Talmadge raises conventional story by her personality.

E. H.—Will satisfy Norma Talmadge followers and will be found interesting if not wholly convincing by others.

F. D.—The most important fact gleaned from Norma Talmadge's current release, "Love's Redemption," is that it is high time she was given material worthy of her ability, and also deserving of the prices that are asked for her productions.

Chivalrous Charlie

(*Eugene O'Brien—Selznick—4,543 Feet*)

M. P. W.—Light comedy is Eugene O'Brien's forte and "Chivalrous Charlie" is one of the smartest light comedies that has been placed at the disposal of the show-man for some time.

E. H.—Rather unconvincing, weak plot with star playing hero to half a dozen maidens in distress.

N.—Eugene O'Brien as fighting Irish-American surprising novelty.

T. R.—A clever mixture of comedy and melo-drama, zippy action, farcial situations and adventurous seasoning.

The Bride's Play

(*Marion Davies—Cosmopolitan-Paramount—6,476 Feet*)

M. P. W.—Irish people, especially, will like "The Bride's Play."

F. D.—A pretty star and elaborate urban settings its chief appeal.

T. R.—"The Bride's Play" is a charming picture from a scenic standpoint

N.—Romantic photoplay sumptuously staged.

Five Days to Live

(*Sessue Hayakawa—Robertson-Cole—5,210 Feet*)

M. P. W.—Sessue Hayakawa's preference for the role of the self-sacrificing hero is asserted in much his usual style in "Five Days to Live." His newest picture offers little that is new or enterprising.

F. D.—Fine acting by all-Japanese cast and lavish settings the features.

E. H.—It has a dramatic and satisfying finish and is gorgeously mounted.

N.—It is delivered by a competent cast, well staged, miserably cut. In fact, the juggling of the material borders upon serious danger.

T. R.—While poverty and sadness are elements of the photoplay almost throughout its action, there is nothing sordid or depressing resorted to in its production.

The Sin Flood

(*Featured Cast—Goldwyn—6,500 Feet*)

M. P. W.—Powerful theme grips the spectator's interest with a vise-like hold.

T. R.—It has that go-and-get-it quality which box offices sigh for.

N.—A rare treat for the discriminating; fine entertainment for all.

E. H.—This is a most unusual picture and will likely create a sensation. It should prove a big money-maker.

W.—One of the most powerful dramas the screen has known.

If you would like to live in a world without trees—if that is what you would bequeath to the future generation—then DON'T write to Washington, DON'T look on page 379, DON'T do anything for, left alone, everything is working beautifully and swiftly toward that state.

Winning with Wits

(*Barbara Bedford—Fox—4,435 Feet*)

M. P. W.—Another tribute to feminine resourcefulness, "Winning With Wits," offers an entertainment solution of the difficulties in tracing guilt when there is scarcely any clue.

E. H.—A fairly entertaining feature.

F. D.—Story lives up to its title very well. The kind of drama that appeals to "fan" audiences in particular.

N.—Melodramatic story makes good program picture.

T. R.—Dramatically presented, it is doubtful if this picture would fail to get over with the average audience.

Across the Deadline

(*Frank Mayo—Universal—4,886 Feet*)

M. P. W.—Super-fine cast. The action has a spring and carries one along entertainingly.

N.—From a point of scenic value, "Across the Deadline" is entitled to praise, in that the locale, the great Northwest, is interesting.

T. R.—Score another for Frank Mayo and Frank Conway.

F. D.—Star, support and direction make fair offering. Will please if they aren't too particular.

E. H.—A story of action, drama, love, with a particularly strong cast in star's support.

Received Payment

(*Corinne Griffith—Vitagraph—4,800 Feet*)

M. P. W.—Charms of Corinne Griffith cleverly exploited.

N.—Heart interest story with dramatic flourishes.

T. R.—The old theme of "the picture that was turned to the wall" is used in this one from Vitagraph with gratifying results.

F. D.—Production saved by good work of star and director.

E. H.—An interesting story, well presented with an effective climax.

SCENES FROM "THE PROPHET'S PARADISE." A SELZNICK RELEASE, STARRING EUGENE O'BRIEN

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you'd like a free supply of report cards.

First National

GO AND GET IT. Theme differs from most pictures. Went big here. Although quite old, would recommend it as sure to please, to anyone not having played it. Comedy of Wesbarry great. Advertising; newspapers, Posters, photos. Patronage; small town. Attendance; 620. A. La Valla, Bethel Community Theatre, Bethel, Conn.

THE KID. This picture went over good at raised admissions. No argument! Chaplin pulls them. He's like castor oil—good for the whole family. Advertising; newspapers, heralds and window tie-ups. Patronage; "all kinds" Attendance; good. A. C. Abrahamson, Gem Theatre, Hill City, Minn.

LOVE'S PENALTY. Consider it a good one; picture pleased. Advertising; posters and press. Patronage; fair. Attendance; fair. Chas. G. Howe, Elk Theatre, Longview, Tex.

MAN, WOMAN, MARRIAGE. A 100% attraction that pleased over six hundred paid admissions. Very spectacular and elaborately produced; a wonderful picture. Advertising; posters, mail, street, newspapers, etc. Patronage; neighborhood. Attendance; good. Temple Theatre, Aberdeen. Miss.

MOLLY O'. A splendid comedy drama. Big, also Big Rental, consequently did not have much left after paying expenses. Advertising; billboards, lobby, papers and slides. Patronage; family. Attendance, first day, good; second, fair; third, poor. W. J. Clark, Rialto Theatre, Eureka, Cal.

MOLLY O'. Best picture Sennett has ever made; way ahead of "Mickey" with Mabel Normand. The last reel sure is full of action and will make them stand up in their seats. Book not less than 2 days, no matter how small your town is. Patronage; small town, tourists. Attendance; capacity; W. F. Harding, Princess Theatre, Mount Doro, Florida.

NOBODY. Picture pleased much better than expected: a good picture for high class audience. Advertising; regular. Patronage; mixed. Attendance; good. Arch E. Bamberger, Empress Theatre, Owensboro, Ky.

NOT GUILTY. A picture without a fault except that it is a little dark in places. Give more light and it will improve very much. Pleased 100%. Settings and acting above the average specials. Advertising; usual. Patronage; small town. Attendance; fair. Jno. W. Joerger, O. K. Theatre, Enterprise, Ore.

THE OATH. A very good picture, well liked by our patrons. Advertising; one six sheet and one sheets. Patronage; small town. Attendance; good. J. F. Schlez, Columbia Theatre, Columbia, N. C.

PECK'S BAD BOY. Brother, here is a picture you must get by all means. Let them know you are going to show it and all you will have to do is collect the money at the box-office. It's a wonder when it comes to drawing a crowd, and best of all it will please. Advertising; plenty of paper, street, etc. Patronage; neighborhood. Attendance; good. Temple Theatre, Aberdeen, Miss.

PERFECT WOMAN. Good, but old. Story based on the reds. Advertising; billboard. Attendance; good. G. S. Jenkinson, Victor Theatre, Minocqua, Wis.

POLLY OF THE STORM COUNTRY. A very artistic production that impressed favorably, just the kind any theatre needs occasionally. Advertising; local papers and posters. Patronage; rural. Attendance; poor. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, N. Y.

R. S. V. P. It pleased some, but as a whole was pretty weak. Patronage; small town. C. S. Bovee, Florence Theatre, Elk Point, South Dakota.

THE SIGN ON THE DOOR. The best picture Norma has ever made, according to my patrons. Business very bad, owing to very bad weather and holiday shopping. Advertising; extra. Patronage; high class. Attendance; very poor. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

SKY PILOT. Very good. One of those pictures that please young and old. Advertising; window cards and one sheets. Patronage; high class. Attendance; good. G. W. Saul, Firemen's Hall, Hillsdale, N. J.

TWO MINUTES TO GO. A good picture and did a nice business on Thanksgiving and next two days. Pleases big majority. Advertising; cards, billboards and daily. Patronage; high class. Attendance; good. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

WHO AM I. Very good feature, ran with Hawaiians and business better than the past year for Tuesday night. Advertising; newspaper and billboard. Patronage; all classes. Attendance; good. W. L. Landers, Gem Theatre, Batesville, Ark.

A WOMAN'S PLACE. The best Connie Talmadge picture we have ever run. This is the word of my patrons. Advertise it big, it won't disappoint. Advertising; mail, paper, posters, heralds. Patronage; neighborhood. Attendance; good. Temple Theatre, Aberdeen, Miss.

Fox

AFTER YOUR OWN HEART. Good Mix picture; business fine. Advertising; regular. Patronage; general. Attendance; good. C. De Paul, Dreamland Theatre, Sault Ste. Marie, Mich.

AFTER YOUR OWN HEART. For action they never made a picture in the class of this one. Mr. Fox, don't ruin a real Western Star by taking him out of action pictures. Advertising; lithos, newspaper, slides. Patronage; Saturday crowd. Attendance; good. F. M. Holeman, Garrick Theatre, Madisonville, Ky.

FLAME OF YOUTH. Good little picture; could have been better with a little more action and comedy injected. Patrons pleased. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, De Queen, Ark.

GET YOUR MAN. Buck Jones well liked by my patrons and they are always with us when we show him. This mounted police story is as good as any of them. Patronage; middle class. Attendance; good. M. Oppenheimer, Empire Theatre, New Orleans, La.

ROAD DEMON. Very good picture, patrons well pleased. Film in poor condition. Advertising; one six, photos, ones and slides. Patronage; small town. Attendance; good. A. G. Coffin, Baldwin Opera House, Baldwin, Wis.

ROAD DEMON. A peach of a picture with Tom Mix. Pleased 100%. Full of action and good comedy. Patronage; small town. Attendance; good. L. Hables, Reel Joy Theatre, King City, Cal.

THE TEXAN. Tom Mix injected lots of comedy into this Western, which relieves it to an enjoyable extent. Advertising; ordinary. Patronage; general. Attendance; poor. H. J. Longaker, Howard Theatre, Alexandria, Minn.

WIDE OPEN. Plenty of comedy in this Tom Mix five-reeler. Very little story, but it keeps them laughing. Advertising; lobby display only. Patronage; general. Attendance good. Alfred N. Sack, New Dreamland, San Antonio, Tex.

Goldwyn

ACE OF HEARTS. No outstanding picture, just average program. Booked for three days and took it off second day. Advertising; photos, posters and newspaper. Patronage; general. Attendance; poor. Charles De Paul, Dreamland Theatre, Sault Ste. Marie, Mich.

BOYS WILL BE BOYS. You can't go wrong on this one: book it—will please 100 per cent. Advertising; one sheets, regular. Patronage; small town. Attendance; good. Thos. L. Haynes, Town Hall, Old Lyme, Conn.

DANGEROUS CURVE AHEAD. Very good picture; clean comedy. Played to very good business on Monday and Tuesday. Advertising; a small ad. in newspaper, and regular at house. Patronage; about 65 per cent women. Attendance; good. S. R. Peake, Pastime Theatre, Maquokcta, Iowa.

DANGEROUS CURVE AHEAD. A good picture; 90 per cent liked it. We want more

Straight from the Shoulder Reports

of this kind. Cost means nothing when we pack them in. Advertising; billboards and papers. Patronage; the best. Attendance; excellent. Michael Klamansky, Hippodrome Theatre, Annville, Pa.

EARTHBOUND. A wonderful picture, but it requires close attention on the part of the patrons and those who do not give it are the ones who do not like the picture. We had a few walk out each night, but also had a lot of people stop and tell me it was wonderful. Advertising; extra big. Patronage; the best. Attendance; very poor. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

OFFICER 666. Good, plenty of humor. Too many other things going on hurt business. Advertising; usual advertising, heralds, posters, newspaper. Patronage; mixed. Attendance; fair. Anna Frankle, Strand Theatre, Leon, Iowa.

THE OLD NEST. Although there has been lots said about this picture, it cannot be praised too highly. It is simply wonderful. Pleased 100 per cent. and box office receipts were satisfactory. My advice to any small town exhibitor is play it two days, as talk will get more people the second day than all the advertising you can do. Advertising; mailing list, newspaper, usual posters. Patronage; small town with lots of tourists. W. F. Harding, Princess Theatre, Mt. Doro, Fla.

THE OLD NEST. Really a fine production. Pleased 100 per cent. Set them boosting and make them think. Played Christmas at advanced prices. Advertising; billboards, window display, cards and full page newspaper. Patronage; mixed. Attendance; really good three days. C. D. McGregor, Princess Theatre, Chatham, Ontario, Canada.

THE OLD NEST. A picture that will please both young and old. It is a true story of everyday life. Advertising; as usual. Patronage; small town. Attendance; fair. Michael Leszczynski, Pastime Theatre, Depew, N. Y.

OLD SWIMMIN' HOLE. Only a fairly good picture. Star too old for a boy's part. Advertising; paper, posters, lobby. Patronage; small town. Attendance; fair. H. R. Walker, Royal Theatre, Dartmouth, N. S., Canada.

SILVER HORDE. An excellent picture scenes are wonderful. Northern pictures good. Advertising; billboard. G. S. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

SNOWBLIND. Just fair. Pleased about 60 per cent of the patrons; would not advise boosting it very strong. Advertising; regular. Patronage; usual. Attendance; very poor. Orpheum Theatre, Harrisburg, Ill.

SNOWBLIND. I didn't see this myself, but my patrons said it was good and it drew the biggest house in six months for me. Advertising; as usual. Patronage; high class. Attendance; good. A. E. Rogers, Temple Theatre, Dexter, N. Y.

THE TRUTH. My patrons did not like this one, and I think it very poor. Advertising; one, three, photos. Patronage; family. Attendance; poor. A. Wirtenberg, Woodlawn Theatre, Schenectady, N. Y.

WET GOLD. Did not see this myself hut had several comments on photography. Not much of a story to it. Advertising; usual. Patronage; small town. Attendance; fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

Wid Gunning, Inc.

GOOD AND EVIL. A foreign made, lavishly produced and very pleasing picture, partly on the order of "Everywoman." Handicapped by title. Advertising; newspapers, posters, slide. Patronage; high class. Attendance; fair. J. W. Creamer, Pert Theatre, Gillespie, Ill.

Hodkinson

EAST LYNN. A good story and fine picture, but many who had read the book stayed away; afraid picture too sad. Advertising; lobby, papers and slide. Patronage; family. Attendance; fair. W. J. Clark, Rialto Theatre, Eureka, Calif.

GOD'S CRUCIBLE. Very good picture; not a knock out but good entertainment. Advertising; newspapers and billboard. Patronage; all classes. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Ark.

RIP VAN WINKLE. A wonderful production, that is, if you like this type of picture. My patrons didn't care for it so stayed away. We played it two days and barely got film rental. I am through with this kind of pictures. Advertising; mail paper, heralds, photos and everything. Patronage; neighborhood. Attendance; poor. Temple Theatre, Aberdeen, Mississippi.

Metro

OVER THE WIRE. Can't say much for this one, just a picture, but a good title. Advertising; regular. Patronage; high class. Attendance; poor. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

Paramount

AFFAIRS OF ANATOL. Good picture at regular prices—they charge too much for it for me. Lost money. Why twelve stars when only five act? Advertising; one sheets, lithos. Patronage; small town. Attendance; poor for the picture. Thos. L. Haynes, Town Hall, Old Lyme, Conn.

AFFAIRS OF ANATOL. Wonderful production from every standpoint. Just changed policy of house; run nothing but big pictures and run them a week. Had any number come back for the second and third time. Advertising: Newspaper (full page in color), heralds, lobby (Mr. Mills furnishes a photo of a most attractive display, but we haven't space to reproduce it. Ed). window display ,etc. Patronage ;the better class. Attendance; good. Forest E. Mills, Richmond Theatre, Richmond, Ind.

BLUE BIRD. Ran this for the High School; personally thought it beautiful; many liked it, a good many did not. Advertising; newspaper. Patronage; small town. Attendance; good. J. R. Rush, Pastime Theatre, Pearl City, Ill.

CAPPY RICKS. The best Neighan picture I ever ran, Meighan was well supported. Book it; you won't go wrong—and boost it. Advertising; lobby, six sheets, newspaper, billboards. Patronage; mixed. Attendance; good. G. E. Shilkeet, St. Denis Theatre, Sapulpa, Okla.

CITY OF SILENT MEN. You need not be afraid to meet your patrons when they're coming out from seeing this. Far more entertaining than most specials. More favorable comments than on any picture shown in six months. Advertising; posters, photos, house slides and newspapers. Patronage; small town. Attendance; good. A. La Valla, Bethel Community Theatre, Bethel, Conn.

EDUCATION OF ELIZABETH. Good picture. Advertising; big; Patronage; mixed. Attendance; good. B. W. McCarthy, Orpheum Theatre, Fargo, No. Dakota.

EXPERIENCE. A high class picture good for high class houses; the picture is extra good. Advertising; billboards, paper. Patronage; small town. Attendance; fair. J. Carbonell, Monroe Theatre, Key West, Fla.

FOOTLIGHTS. This is a real first class production, so tell your patrons that. When I say so, it IS so. Advertising; usual. Patronage; best. Attendance; good. Geo. C. Poindexter, Broadway Theatre, Hopewell, Va.

FOOTLIGHTS. Very well acted picture. Just a little too long, my people seemed to tire of it. Advertising; regular. Patronage; mixed. Attendance; fair. F. S. Widenor, Opera House, Belvidere, N. J.

FORBIDDEN FRUIT. Lavish production, fine settings, and well acted by an all star cast. Pleased almost everybody, particularly the women. Advertising; newspaper, posters, lobby display, and direct mail to patrons. Patronage; neighborhood. Attendance; good. Mrs. Phelps Sasseen, Lyric Theatre, Easley, S. C.

THE GREAT MOMENT. Patrons liked this one, but did not rave about it. I consider it a little better than the average program picture. Advertising; heralds, newspaper, lobby, program, etc. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THE KENTUCKIANS. Very bad picture for me; people walked out of theatre on this one. Advertising; newspaper and cutouts Patronage; mixed. Attendance; poor. J. Solomon, Bijou Theatre, Clarksburg, W. Va.

KING, QUEEN, JOKER. Nothing to it. The only comments were that it was the silliest thing we had ever shown. Advertising; usual. Patronage; small town. Attendance; poor. Jno. W. Joerger, O. K. Theatre, Enterprise, Ore.

LADIES MUST LIVE. This one is awful for me (small town) poorest amusement I have ever run; not one good word on it. Patronage; small town. Attendance; first night, poor; second night, nobody. L. Hables, Reel Joy Theatre, King City, Calif.

LIFE. Splendid; pleased 90 per cent. Good cast and good direction with elaborate sets and good photography. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, De Queen, Ark.

THE LITTLE MINISTER. Give me more pictures of this kind and there will be no kicks. Pleased 100 per cent. Don't hesitate on this one; go and grab it. Advertising; lobby, two newspapers, three 24 sheets, sixteen one-sheets. Patronage; the best. Attendance; good. H. B. Barr, Rialto Theatre, Enid, Okla.

THE RIGHT TO LOVE. Excellent picture, and patrons liked it very much, but no business, as I played it too near Christmas. Advertising; ones, threes, sixes and slide. Patronage; neighborhood. Attendance; poor. Temple Theatre, Aberdeen, Miss.

THE SHEIK. Very fine picture, setting and scenery beautiful, photography was excellent. pleased everyone. Advertising; regular. Patronage; mixed. Attendance; good. F. S. Windenor, Opera House, Belvidere, New Jersey.

Straight from the Shoulder Reports

THE SHEIK. Dandy picture, not the biggest in captivity, but a good one. Had very nice business, gave all and a little more than I took in to the Paramount people in payment of the rental. Just simply got it hung on to me, that's all. Other fellow was the best talker. Getting wise by degrees. Ned. Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SILK HOSIERY. Good picture. Advertising; big. Patronage; mixed. Attendance; good. E. H. McCarthy, Orpheum Theatre, Fargo, N. Dakota.

TERROR ISLAND. This is a whole serial in seven reels, an exciting picture that goes over good in a small town. Advertising; one sheets, slide. Patronage; rural. Attendance; poor. E. E. Corr, Princess Theatre, Thompson, Iowa.

THREE WORD BRAND. Good picture. Advertising; big. Patronage; mixed. Attendance; good. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

TOO MUCH SPEED. Agnes Ayres and Theo. Roberts, as well as Wallace Reid, deserve credit for this good work. A good picture. Advertising; newspaper, billboard. Patronage; all classes. Attendance; good. W. L. Landers, Gem Theatre, Batesville, Ark.

VILLAGE SLEUTH. One of Ray's poor pictures. Advertising; newspapers only. Patronage; downtown. Attendance; fair. T. M. Hervey, Unique Theatre, El Paso, Tex.

WEALTH. Poor story. Advertising; newspapers. Attendance; poor. T. M. Hervey, Unique Theatre, El Paso, Texas.

WHAT'S YOUR HURRY. Just fair, Reid hardly gets me film rental, so my motto is, "Don't show any more Reid films." Reid is the poorest drawing card we have and his pictures cost like specials. Advertising; paper and plenty of it. Patronage; neighborhood. Attendance; poor. Temple Theatre, Aberdeen, Mississippi.

THE WHISTLE. Great picture, pleased old and young, and it's not a Western either. Made no money on it, as film cost too high. Advertising; 24 sheets, street car cards, program, newspapers, trailer. Patronage; mixed. Attendance; fair. J. S. Schwalin, Rialto Theatre, Hamilton, Ohio.

WHITE OAK. Everybody liked it and did a big business. It's a good picture. Advertising; very light, only lobby display. Patronage; mixed. Attendance; good. Frank A. Lacy, Majestic Theatre, Portland, Oregon.

Pathe

HELP WANTED, MALE. Good, will suit any audience, received many favorable comments; book it. Advertising; regular. Patronage; small town. Thos. L. Haynes, Town Hall, Old Lyme, Conn.

BROADWAY COWBOY. This comedy Western, with a Sennett somedy "Let 'er Go" gave one of the most pleasing entertainments, both to the public and to the manager, that we have had in months. A good crowd that left in good humor. Advertising; local papers and posters. Patronage; local. Attendance; good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, N. Y.

Realart

THE LAND OF HOPE. A good, clean picture that will please the most exacting audience. Advertising; posters, etc. Patroage; neighborhood. Attendance; fair. Temple Theatre, Abedeen, Miss.

MOONLIGHT AND HONEYSUCKLE. A nice little program picture that pleases one and all. Advertising; newspaper and billboard. Patronage; neighborhood. Patronage; fair. W. L. Landers, Gem Theatre, Batesville, Ark.

THE MAGIC CUP. Nothing extra, but you may get by with it. My patrons didn't care for it so matinee killed night showing. Advertising; usual posters. Patronage; neighborhood. Attendance; poor. Temple Theatre, Aberdeen, Mississippi.

THE SNOB. A good, clean, little picture that will please the most exacting audience. 99 per cent. of Realart pictures are good. Advertising; usual posters. Patronage; neighborhood. Attendance; fair. Temple Theatre, Aberdeen, Mississippi.

R-C.

KISMET. One of the finest productions I have ever shown, Otis Skinner's work is wonderful. The sets are beautiful and the direction is faultless. Nine reels of 100 per cent picture. Print from St. Louis office in excellent condition; price more than reasonable. Book it and please them. Advertising; extra heavy. Patronage; mixed. Attendance; only fair. Steve Farrar, Orpheum Theatre, Harrisburg, Ill.

ONE MAN IN A MILLION. A delightful picture, it appeals to all homey people. Beban is great in his character work. Advertising; paper, program, cards. Patronage; family. Attendance; good. Arthur G. Pearson, Pearson's Theatre, Somerville, Massachusetts.

SO LONG, LETTY. It is a good, clean, six-reel comedy; lots of laughs and all pleased; didn't draw well for some reason. Advertising; cards, paper and bills. Patronage; all classes; Attendance; poor. A. E. Rogers, Temple Theatre, Dexter, N. Y.

WHAT'S A WIFE WORTH. Not as good as the "Stealers" but still above the average. Advertising; newspapers. Patronage; small town. Attendance; fair. N. R. Carskaden, Music Hall Theatre, Keyser, W. Va.

WHAT'S A WIFE WORTH. A very good picture, pleased everyone. You will not make any mistake in booking. Advertising; lobby, newspaper, billboard. Patronage; high class. Attendance; good. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

Selznick

THE DAUGHTER PAYS. Very good picture. Elaine Hammerstein is a sure bet. Patrons stopped on way out to express comment on picture. Advertising; six sheet, ones and photos. Patronage; small town. Attendance; very good. A. G. Coffin, Baldwin Opera House, Baldwin, Wis.

GIFT SUPREME. Must have been a super-special the way every one has commented on this. Everybody said it was the best picture they ever saw and asked me to repeat it; did not see it myself. Advertising; usual. Patronage; all classes. Attendance; poor, account of rain. J. F. Pruett, Liberty Theatre, Roanoke, Ala.

A MAN'S HOME. A very poor picture for me, far from being a special; the picture is not complete, and failed to please my patrons. Advertising; paper, window cards, heralds and mailing list. Patronage; first class. Attendance; fair. H. O. Dorr, Dixie Theatre, Durant, Miss.

PALACE OF DARKENED WINDOWS. A fine picture of the Oriental type. Beautiful settings, good scenes, carries a few thrills. Advertising; newspaper, billboard. Patronage; all classes. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

POPPY. Good picture, reissued. Liked by audience. Advertising; newspapers and lobby. Attendance; fair. J. Solomon, Bijou Theatre, Clarksburg, W. Va.

United Artists

LOVE FLOWER. We did only ordinary business and although Griffith's name was pushed to the limit, it availed nothing. Advertising; extra. Patronage; all classes. Attendance; only average. C. D. Burbank, Franklin Theatre, Thompsonville, Conn.

THROUGH THE BACK DOOR. One of her best; you've got to hand it to Mary—the one star they line up to see, even in a blizzard. Advertising; general. Attendance; good. R. J. Relf, Star Theatre, Decorah, Ia.

THE IRON TRAIL. One of Beach's best. Would class it next to the "Spoilers." Beautiful scenery and good action. Patrons were well pleased. Ran picture two nights. Had several patrons come back second night. Well pleased. Advertising; newspaper, billboards and heralds. Patronage; general. Attendance; good first night, better on second. A. G. Coffin, Baldwin Opera House, Baldwin, Wisconsin.

Universal

CONFLICT. Just an ordinary picture, resembles a serial, some very good thrills, not big enough for a special where one is giving the best. Advertising; billboards, mailing list. Patronage; all classes. Attendance; fair. L. O. Davis, Perry Theatre, Hazard, Ky.

CONFLICT. From a production standpoint it is exceptionally fine. Miss Dean is an artist. Advertising; cards, newspaper, billboards, oil painting, etc. Patronage; better class. Attendance; good. K. H. Sink, Wayne Theatre, Greenville, Ohio.

COLORADO. Fine; pleased a good crowd, 100 per cent.. Patronage; small town. Attendance; good. L. Hables, Reel Joy Theatre, King City, Calif.

DANGER AHEAD. A good little picture but poor acting on part of cast. Advertising; slide, one sheet and cards. Patronage; small town. Attendance; poor. John G. Mapes, Knights of Pythias Theatre, Chester, N. Y.

THE FIGHTING LOVER. Frank Mayo very poor in this feature. Photography bad, too dark. Advertising; one three, photos. Patronage; family. Attendance; poor. A Wirtenberg, Woodlawn Theatre, Schenectady, New York.

THE FIRE EATER. Hoot Gibson is advancing rapidly and we are doing great running his pictures. Advertising; billboards and newspaper. Patronage; general. Attendance; good. Harold S. Clouse, Hollywood Theatre, Highwood, Minn.

THE FOX. Weak in spots, but proved to be a good box office attraction. Advertising; extra news advertisements with a few three sheets, usual lobby display. Patronage; family. Attendance; good. J. A. Mcnear, Jr., Hill Opera House, Petaluma, California.

NOBODY'S FOOL. Good picture for me, far better than "Moonlight Follies." Advertising; billboard. Attendance; good. Victor Theatre, Minoqua, Wis.

NOBODY'S FOOL. From an entertainment standpoint, in my opinion, this is the

Straight from the Shoulder Reports

best special Universal has produced; a splendid picture in every respect. Advertising; usual. Patronage; mixed. Attendance; fair. J. C. Rowton, Victory Theatre, Shawnee, Okla.

RED COURAGE. A very good Western with lots of action. Pleased patrons very much and Hoot Gibson is well liked. Advertising; only four one-sheets. Patronage; mixed. Attendance; fair. Jerry Westin, Winter Theatre, Albany, Minn.

TIGER TRUE. One of best Mayo ever made. Plenty of action. Pleased practically everyone. Advertising; posters, photos, newspapers. Patronage; small town. Attendance; good. A La Valla, Bethel Community Theatre, Bethel, Conn.

UNKNOWN WIFE. Good picture, better than some specials. Pleased all; some asked for this to be shown over. Advertising; local newspaper, one and three-sheet posters. Patronage; small town. Attendance; fair. J. E. Evins, Star Theatre, Smithville, Tenn.

Vitagraph

BLACK BEAUTY. Those who saw it proclaimed it very good. Ran three shows, but did not make any money. Advertising; heralds, posters, photos, newspaper advt. Patronage; small town. Attendance; fair. Kenneth Thompson, M. W. A. Hall, Hancock, Wis.

BRING HIM IN. A carefully directed picture with a popular star and the kind of picture for a mixed audience. Advertising; usual. Patronage; small town. Attendance; fair. Landale Theatre, Carlinville, Ill.

SON OF WALLINGFORD. Excellent picture, pleased everyone. Has comedy, thrills and heart interest. Cast, story and direction fine. Suitable for any house. Advertising; usual channels, nothing extraordinary. Patronage; industrial small town. Attendance; good. P. W. Kunze, Orpheum Theatre, Stoughton, Mass.

PRINCESS JONES. Pleasing picture, although not a very heavy story. We are using this star for Sunday shows and she gives satisfaction for light entertainment. Advertising; usual. Patronage; small town. Attendance; fair. O. K. Theatre, Enterprise, Oregon.

THE SEA RIDER. A very ordinary program picture that did not hold up interest. Ran a two-reel O. Henry entitled "The Dream" with it and had many good comments on the short subject. Advertising; usual. Patronage; small town. Attendance; fair. Jno. W. Joerger, O. K. Theatre, Enterprise, Oregon.

SINGLE TRACK. Good story, pleased crowd. Advertising; newspaper and program. Patronage; small town. Attendance; good. N. R. Carskadan, Music Hall, Keyser, West Virginia.

STEELHEART. Excellent, pleased 100 per cent of my patrons; they want to see more of this kind of picture with Duncan. Advertising; usual. Patronage; mixed. Attendance; good. Frank Fera, Victory Theatre, Rossiter, Pa.

Comedies

AMONG THOSE PRESENT (Pathe). A three reel Lloyd comedy that is a positive knockout; book all of them and clean up; every one a peach. Advertising; automobile and posters. Patronage; neighborhood. Attendance; good. Temple Theatre, Aberdeen, Miss.

FOR LAND'S SAKE (Educational). For thrills, laughs and new stunts, this comedy is certainly in the AA class. They don't make them any better. Advertising; usual. Patronage; all classes. Attendance; good. J. C. Rowton, Victory Theatre, Shawnee, Oklahoma.

HOLY SMOKE (Educational). Provoked as much mirth as "Shoulder Arms" or "Dog's Life." If they don't laugh at this they are dead. Advertising; one sheet. Patronage; industrials. Attendance; good. Howard James, Union Theatre, Volunton, Conn.

NEIGHBORS (Metro). Buster Keaton is good, and in this he created a scream. Everyone considered it a great comedy. Advertising; one sheets, photos, newspaper. Patronage; small town. Attendance; good. A. La Valla, Bethel Community Theatre, Bethel, Conn.

NOW OR NEVER (Pathe). An absolute knock 'em dead comedy. Harold Lloyd three reelers the best bet an exhibitor has. Book the series and clean up. You can't go wrong. Advertising; sixes, threes, ones, photos. Patronage; neighborhood. Attendance; good. Temple Theatre, Aberdeen, Mississippi.

Serials

DO OR DIE. (Universal). Eddie Polo is a tonic for poor business. He will surely bring them in. Sure fire hit. Advertising; six sheets, newspapers, photos, slides. Patronage; mixed. Attendance; good. Al. V. Bothner, Majestic Theatre, Troy, New York.

HURRICANE HUTCH. (Pathe). One of the best serials we have ever shown. Supporting cast great, new stunts that are real thrilling. Advertising; photos, six sheets, 24-sheets. Patronage; general. Attendance; good. Landale Theatre, Carlinville, Illinois.

WHITE HORSEMEN (Universal) Started good. Everybody likes action and Universal short stuff has more of it to the foot than any other service I know of. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, De Queen, Ark.

Short Subjects

ADVENTURES OF BILL AND BOB (Pathe). This reel draws like feature, and is one. Why can't we have more like this? Advertising; regular. Patronage; small town. Attendance; good. A. L. Middleton, Grand Theatre, De Queen, Ark.

FAMOUS RIDE ON RUNAWAY TRAIN. (Educational). This is great stuff, if put over right, with the proper effects. My audiences were roaring with excitement and laughter during the wild ride. Patronage; small town. Attendance; fair. E. E. Corr, Princess Theatre, Thompson, Iowa.

LADIES' PETS (Chester Educational). Only fair. Have not been able to see anything extra in Educational; like all the rest, some are good and others rotten. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

State Rights

BLUE BLAZES (Doubleday). Great, very good, so good I booked the series. Patrons asked for more like this one. Advertising; daily paper, billboards, window cards. Patronage; neighborhood. Attendance; fair. J. Edw. Mitchell, Strand Theatre, Waverley, Massachusetts.

THE GIRL FROM PORCUPINE (Arrow). Good Curwood picture. Plot not as interesting as previous Curwoods. No complaint. Advertising; newspaper, lobby display, heralds. Patronage; general. Attendance; fair. Smith & Correll, Portland Theatre, Casselton, North Dakota.

KAZAN (E. & I.) A 100% picture, if your patrons like outdoor stuff. Ours do, and this went over with every comment a favorable one. Used a stencil of a dog's footprint for sidewalk advertising and got them wondering what was coming. It pays. Advertising; extra newspaper and billboards. Patronage; small town. Attendance; fair. O. K. Theatre, Enterprise, Oregon.

OH, MARY, BE CAREFUL (Pioneer). Light comedy, Madge Kennedy fans would like it, others would consider it fair. Advertising; posters, newspapers. Patronage; just folks. Attendance; fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

EXHIBITOR'S REPORT

Title of Picture .....Producer .....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage .....Attendance .....
Good. Fair. Poor

Theatre .....City .....State.....

Date ..... Signed .....

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

CURRENT FILM RELEASE DATES

Bits of Life (Marshall Neilan Special). C-1076; C-47.
The Idle Class (Two Reels—Chaplin). R-574; C-395.
The Child Thou Gavest Me (Stahl Production). 6,091 Ft. R-943.
Woman's Place (Constance Talmadge). 5,645 Ft. R-1075; C-47.
Two Minutes to Go (Charles Ray). R-96; C-159.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P. 392; C-R, P. 668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P. 390; C-R, P. 668; Ex. Vol. 49, P. 55, 155, 158.
The Wonderful Thing (Norma Talmadge). R-458. Nov. 26. C-581. Dec. 3.
Tol'able David (Richard Bathelmess). R-589. Dec. 3. (C-849. Dec. 17).
Stranger Than Fiction (Katherine MacDonald). R-705. Dec. 10. C-976. Dec. 24.
The Lotus Eater (John Barrymore). R-715. Dec. 10. (C-849. Dec. 17).
All for a Woman (Foreign Film). R-855, Dec. 17. C-1120. Dec. 31. C-202. Jan. 14.
Love Never Dies. R-854. Dec. 17. C-976. Dec. 24.
R. S. V. P. (Charles Ray). R-982. Dec. 24. C-1120. Dec. 31.
Stardust (Hope Hampton). R-1126. Dec. 31. C-108. Jan. 7.
My Boy (Jackie Coogan). R-112. Jan. 7. C-202. Jan. 14.
Playthings of Destiny (Anita Stewart). C-202. Jan. 14.
The Invisible Fear (Anita Stewart).
Her Social Value (Katherine MacDonald).
My Lady Friends (Mr. and Mrs. Carter DeHaven).
Alf's Button (Special).
Polly of the Follies (Constance Talmadge).
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald).
Love's Redemption (Norma Talmadge). R-321. Jan. 21.
The Beautiful Liar (Katherine MacDonald).
The Song of Life (Stahl Production).
Kindred of the Dust (Walsh Production).
The Rosary (Selig-Rork).
The Barnstormer (Charles Ray).

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

Blind Hearts (Hobart Bosworth). R-1076; C-159.
The Silent Call. R-549. Nov. 26. C-531. Dec. 3.
The Sea Lion (Bosworth). R-317. Jan. 21.

THOMAS H. INCE PRODUCTIONS

Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.
Hall the Woman (R-203. Jan. 14), (C-312. Jan. 21).

J. PARKER READ, JR.

I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.
The Sin of Martha Queed (Six Reels). R-710. Dec. 10. (C-1120. Dec. 31).

MAURICE TOURNEUR PRODUCTIONS

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS

Love's Outcast (Two Reels—Ben Turpin). R-729.
Molly O (Mabel Normand). R-587. Dec. 3. C-705. Dec. 10.
By Heck. R-322. Jan. 21.

J. L. FROTHINGHAM

The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-385.
Shattered Idols.

FOX FILM CORP.

SPECIAL

Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-185.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footballs (Tyrone Power). R-448; C-649.
The Last Trail.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

WILLIAM FARNUM

His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

PEARL WHITE

Beyond Price. R-886.

TOM MIX

Trailin'. (R-113. Jan. 7. C-202. Jan. 14).
The Rough Diamond. R-217; C-289.
Sky High (R-1126. Dec. 31. C-108. Jan. 7).

DUSTIN FARNUM

The Primal Law. R-575; C-759.
The Devil Within. 5,997 Ft. R-583. Dec. 3. C-705. Dec. 10.

BUCK JONES

Bar Nothing. 4,311 Ft. R-809.
Riding With Death. R-456. Nov. 26. C-581. Dec. 3.

WILLIAM RUSSELL

Singing River. R-731; C-163.
The Lady from Longacre.
The Roof Tree (R-113. Jan. 7. C-202. Jan. 14).
Desert Blossoms (R-116. Jan. 7. C-202. Jan. 14.

SHIRLEY MASON

Queenie. 5,174 Ft. R-693; C-759.
Jackie. (R-1128. Dec. 31. C-202. Jan. 14).

TWENTIETH CENTURY BRAND

While the Devil Laughs. C-273.
Cinderella of the Hills (Barbara Bedford). R-95; C-159.
Bucking the Line (Maurice Flynn). R-886; C-397. Nov. 26.
The Jolt (Murphy-Walker). R-456. Nov. 26. (C-1120. Dec. 31).
Whatever She Wants (Eileen Percy). R-981. Dec. 24. (C-1120. Dec. 31).
Gleam O' Dawn (Barbara Bedford). R-206. Jan. 14.
Winning With Wits (Barbara Bedford). R-318. Jan. 21.

SERIALS

Fantomas (Twenty Episodes). R; Vol. 48, P-215.

CLYDE COOK
(Two Reels Each)

The Sailor.
The Toreador. R-446.
The Chauffeur. (R-115. Jan. 7).

AL ST. JOHN SERIES
(Two Reels Each)

Small Town Stuff.
The Happy Pest.
The Indian.
Fool Days. (R-980. Dec. 24.)

MUTT AND JEFF CARTOONS
(One Reel Each)

Fast Freight.
The Stolen Snooze.
Getting Ahead.
Bony Parts.

SUNSHINE COMEDIES
(Two Reels Each)

One Moment, Please.
A Perfect Villain.
Love and War.
The Big Mystery.
Long Live the King.
Pardon Me. (R-116. Jan. 7).
Try and Get It. R-318. Jan. 21.

GOLDWYN

A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft. Vol. 49; C-R, 323.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-739; R-440.
Beating the Game (Tom Moore). 5,053 Ft. R-448; C-529.
The Man from Lost River.

SEASON 1921-1922

Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love. 4,979 Ft. (C-397. Nov. 26.)
Ace of Hearts. 5,884 Ft. (R-94; C-705. Dec. 10).
For Those We Love. 5,752 Ft. (R-853. Dec. 17. C-976. Dec. 24).
Invisible Power (6,613 Ft.). R-694; C-759.
Dangerous Curve Ahead (5,551 Ft.). R-810; C-895.
The Old Nest (7,899 Ft.).
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft. R-113. Jan. 7. C-202. Jan. 14.
The Grim Comedian (Rita Weiwam). 5,509 Ft.
Poverty of Riches (Leroy Scott). 5,641 Ft. (R-589. Dec. 3. C-849. Dec. 17).
The Man from Lost River (Katherine N. Burt). 5,693 Ft.
A Poor Relation (Will Rogers). 4,609 Ft.
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.
The Sin Flood (Special). R-317. Jan. 21.

W·W·HODKINSON

WARD LASCELLE

Rip Van Winkle (Thomas Jefferson). R-1074. C-397. Nov. 26.

WINNIPEG PRODUCTIONS

God's Crucible (All Star). R-319; C-529.
Cameron of the Royal Mounted. R-321. Jan. 21.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.
A Certain Rich Man. R-809; C-895.

ZANE GREY PICTURES, INC.

The Man of the Forest. R-434; C-603.
The Mysterious Rider. R-1075; C-47.

J. PARKER READ, JR., PRODUCTIONS

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS

The Face of the World. R-538; C-539.
Fifty Candles. (R-980. Dec. 24. C-202. Jan. 14).

J. L. FROTHINGHAM PRODUCTIONS

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN

The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.

RENCO FILM CORPORATION

Lavender and Old Lace. R-92; C-149.

TRIART PRODUCTIONS

The Beggar Maid (Mary Astor—Two Reels).
The Bashful Suitor (R-1127. Dec. 31).

DIAL FILM CORPORATION

The Light in the Clearing. 7,000 Ft. (C-715. Dec. 10. C-849. Dec. 17).

METRO

The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
Big Game (May Allison—Six Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell—Six Reels). R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-588. Dec. 3. C-849. Dec. 17.
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-588. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. C-1120. Dec. 31).
Glass Houses (Viola Dana).
The Right That Failed (Bert Lytell). R-854. Dec. 17. C-976. Dec. 24.

NAZIMOVA PRODUCTIONS

Camille. R-446; C-539.

S-L PRODUCTIONS

Garments of Truth (Gareth Hughes—Six Reels). R-209; C-397.
The Hunch (Gareth Hughes—Six Reels). R-944; C-1023.
Little Eva Ascends (Gareth Hughes). R-713. Dec. 10. C-849. Dec. 17.
Stay Home (Gareth Hughes).

REX INGRAM PRODUCTIONS

The Conquering Power. R-339; C-493.
Turn to the Right. R-322. Jan. 21.
The Prisoner of Zenda.

TIFFANY PRODUCTIONS

Peacock Alley (Mae Murray). R-714. Dec. 3. C-849. Dec. 17.

Note—Refer to page 432 for explanation of reference marks

CURRENT FILM RELEASE DATES

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison is star of "Hurricane Hutch." Ruth Roland is star of "The White Eagle."

The Power Within (W. H. Tooker). R-322. Jan. 21.

Week of December 11

No. 12 of Hurricane Hutch (Red Courage).
Trapping the Weasel (Bob and Bill—One Reel). R-715. Dec. 10.
Look Pleasant, Please (Lloyd Reissue—One Reel). R-710. Dec. 10.
Sink or Swim (Snub Pollard—One Reel).
The Conceited Donkey (2/3 Reel Cartoon Fable). R-715. Dec. 10.

Week of December 18

No. 13 of Hurricane Hutch (Neck and Neck).
Two Gun Gussie (Lloyd Reissue—One Reel). R-856. Dec. 17.
The Wolf and the Kid (2/3 Reel Cartoon Fable). R-855. Dec. 17.
Shake 'Em Up (Pollard—One-Reel Comedy). R-856. Dec. 17.
Stick Around (Truex—Two-Reel Comedy). R-856. Dec. 17.
The Power Within (Six-Reel Drama).

Week of December 25

No. 14 of Hurricane Hutch (The Secret in the Flame).
Fireman Save My Child (Lloyd—One Reel—Reissue).
The Wayward Dog (2/3 Reel Cartoon Fable). R-980. Dec. 24.
The Corner Pocket (One Reel—Pollard Comedy). R-980. Dec. 24.

Week of January 1, 1922

No. 15 of Hurricane Hutch (The Last Duel).
No. 1 of The White Eagle.
Try, Try Again (One-Reel Comedy). R-202. Jan. 14.
The Cat and the Mice (2/3 Reel Cartoon Comedy).
Beauty Contest (Two-Reel All Negro Comedy). R-203. Jan. 14.
Before Breakfast (One-Reel Lloyd Reissue).

Week of January 8

No. 2 of White Eagle (The Red Men's Menace).
The Dog and the Mosquito (2/3 Reel Cartoon Fable).
Lose No Time (Pollard—One-Reel Comedy). R-202. Jan. 14.
The Canadian Lynx (Bob and Bill Series—One Reel).
Take a Chance (Lloyd—One-Reel Reissue).

Week of January 15

No. 3 of The White Eagle (A Strange Message).
The Dog and the Flea (2/3 Reel Cartoon Fable). R-320. Jan. 21.
Loose Change (One-Reel Parrott Comedy). R-322. Jan. 21.
The Bashful Lover (Truex — Two-Reel Comedy). R-319. Jan. 21.
The Non-Stop Kid (One-Reel Lloyd Reissue).

Week of January 22

No. 4 of The White Eagle (The Lost Trail).
Call the Witness (Pollard — One-Reel Comedy).
The Bear and the Bees (2/3 Reel Cartoon Fable).
That's Him (Lloyd—One-Reel Re-issue).

Week of January 29

No. 5 of White Eagle (The Clash of the Clans).
Years to Come (Pollard—1-reel comedy).
The Miller and the Donkey (2/3 reel Cartoon Fable).
The Midnight Stage (Reissue—3-reel drama).
She Loves Me Not (Lloyd—1-reel, Reissue).

PIONEER FILM CORP.

A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (Fifteen Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-Reelers).
His Brother's Keeper (Martha Mansfield).

R-C-PICTURES

Live and Let Live (Cabanne Production—Six Reels). R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (Six Parts—Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick—Six Reels). R-931; C-397.
Shams of Society (Walsh-Fielding Production—Six Parts). R-115. Jan. 7. C-202. Jan. 14.
A Wife's Awakening (Gasiner Production—Six Parts). R-94; C-397.
The Swamp (Sessue Hayakawa—Six Reels). R-94; C-159.
The Barricade (Cabanne Production—Six Reels). R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession. R-218; C-397. Nov. 26.
The Lure of Jade (Pauline Frederick). R-335; C-397. Nov. 26. (Six Reels).
Silent Years (Six Reels.) R-586. Dec. 3. C-705. Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Production—Six Reels). R-981. Dec. 24. C-1120. Dec. 31.
Eden and Return (Doris May—Six Reels). R-1127. Dec. 31. C-202. Jan. 14.
Five Days to Live (Sessue Hayakawa). R-319. Jan. 21.

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES

Remoreseless Love. R-827; C-49.
Handcuffs or Kisses. R-944; C-1023.
The Way of a Maid.

EUGENE O'BRIEN STAR SERIES

Is Life Worth Living? R-541; C-49.
Clay Dollars.
Chivalorus Charles (R-1127. Dec. 31).

OWEN MOORE STAR SERIES

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

CONWAY TEARLE STAR SERIES

After Midnight. R-575; C-895.
The Man of Stone. (R-457. Nov. 26. C-849. Dec. 17).
Shadows of the Sea (R-205. Jan. 14).

SPECIAL PRODUCTIONS

Who Am I? R-440; C-49.
Conceit (All Star). R-856. Dec. 17. C-1120. Dec. 31.
A Man's Home (All Star). R-649; C-759.
The Greatest Love (Vera Gordon.

REPUBLIC

Man's Plaything (Grace Davidson and Montague Love).
Mountain Madness (Ed Coxen and Ora Carew).
The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor.

SHORT SUBJECTS

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS

Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).
The Iron Trail (Rex Beach Production). C-397. Nov. 26.

UNITED ARTISTS

Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-287.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Production). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-578; C-649.
The Iron Trail (Rex Beach Production). C-397. Nov. 26.

UNIVERSAL

JEWELS

Outside the Law (Six Reels—Priscilla Dean). R; Vol. 48-465.
Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
No Woman Knows (Seven Reels). R-447; C-529.
Conflict (Priscilla Dean). R-95; C-159.
The Fox (Harry Carey). R-590. Dec. 3. C-705. Dec. 10. (Seven Reels).
The Leather Pushers (Series of Two-Reelers).
Foolish Wives (Erich Von Stroheim). R-316. Jan. 21.

JEWEL COMEDIES

A Monkey Movie Star (Joe Martin).
Robinson's Trouseau (Lee Moran).
P. D. Q. (Lee Moran).
The Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS

The Millionaire (Herbert Rawlinson). R-217; C-289.
Sure Fire (Hoot Gibson). R-93; C-159.
False Kisses (Miss Du Pont). R-457. Nov. 26. C-581. Dec. 3.
Dr. Jim (Frank Mayo). R-458. Nov. 26. C-581. Dec. 3.
A Parisian Scandal (Marie Prevost). 4,739 Ft. R-586. Dec. 3. C-705. Dec. 10.
Cheated Hearts (Herbert Rawlinson). 4,415 Ft R-712. Dec. 10. C-849. Dec. 17.
Shattered Dreams (Miss Du Pont). R-853. Dec. 17. C-1120. Dec. 31.
Playing With Fire (R-982. Dec. 24. C-1130. Dec. 31.
The Fire Eater (Hoot Gibson). R-1129. Dec. 31. C-108. Jan. 7.
The Guttersnipe (Gladys Walton). R-116. Jan. 7. C-202. Jan. 14.
Across the Deadline (Frank Mayo). R-204. Jan. 14.
Don't Get Personal (Marie Prevost). R-206. Jan. 14.

SERIALS

The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Acord). R-575; C-649.
The Secret Four (Eddie Polo).
With Stanley in Africa (George Walsh and Louise Lorraine).

WESTERN DRAMAS
(Two Reels Each)

Old Dynamite.
The Brand of Courage.
The Dream Girl.
Ned of the News (Percy Pemroke).
A Battle of Wits (Eileen Sedgwick).
The Deputy's Double Cross (Laura LaPlante and Lee Shumway).
The Night Attack (Eileen Sedgwick).
Captain's Kidd's Finish (Mack Wright).
The Phantom Terror (Jack Perrin).
The Ranger's Reward (Art Acord).

CENTURY COMEDIES
(Two Reels Each)

Teddy's Goat (Teddy, the Dog). R-854. Dec. 17.
Get Rich Quick Peggy (Baby Peggy).
A Family Affair (Charles Dorety).
The Dumb-Bell (Harry Sweet). R-114. Jan. 7.
Chums (Baby Peggie and Brownie). R-113. Jan. 7.
Shipwrecked Among the Animals (Harry Sweet). R-206. Jan. 14.
The Straphanger.
An Idle Roomer.
The Touchdown (Lee Moran).
Circus Clowns (Brownie).

STAR COMEDIES
(One Reel Each)

Ice Box Pirates.
Heart Breakers.
Show Me Your Samples.
Fur Coats and Pants. R-203. Jan. 14).
Ob Nursie!
Westward Whoa. (R-205. Jan. 14).
Almost a Rancher.
Penny Ante.
The News Maker.
The Fake Quake.

SERIES

The Return of Cyclone Smith (Two Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS

The Heart of Maryland. R; Vol. 49, P-639; C-R, 823.
The Son of Wallingford. R-943; C-47.
The Flower of the North.

ALICE JOYCE

The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH

Moral Fibre. R-945; C-159.
Received Payment. R-320. Jan. 21.

EARLE WILLIAMS

Bring Him In. R-1074; C-289.
It Can Be Done.
Lucky Carson. R-318. Jan. 21.

ANTONIO MORENO PRODUCTIONS

Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.

ALICE CALHOUN'S PRODUCTIONS

The Rainbow.
The Matrimonial Web. R-220; C-289.
The Little Minister. (R-1129. Dec. 31. C-202. Jan. 14).

WILLIAM DUNCAN

Steelheart. R-450; C-529.
No Defense.

Note—Refer to page 432 for explanation of reference marks

CURRENT FILM RELEASE DATES

LARRY SEMON COMEDIES
The Bell Hop.
The Sawmill.
JIMMY AUBREY COMEDIES
The Mysterious Stranger.
The Messenger (R-113. Jan. 7).
SERIAL
Breaking Through (Carmel Myers and Wallace McDonald).

WID GUNNING, INC.

The Blot (Lois Weber Production). 7,121 Ft. R-930; C-163.
Quo Vadis (Reissue—Six Reels). 5,834 Ft. F-95; C-397.
Good and Evil (Lucy Doraine). 4,951 Ft. R-447; C-649.
Girl from God's Country (Neil Shipman). 6,957 Ft. R-448; C-529.
The Old Oaken Bucket. 5,098 Ft. (R-217; C-1120. Dec. 31).
Moongold (Will Bradley). 3,175 Ft.
Post Nature Pictures (Twenty-six Single Reels).
What Do Men Want? R-459. Nov. 26. (6,141 Ft.).
Our Mutual Friend (English Production—Six Reels). R-712. Dec. 10. C-976. Dec. 24. (7,698 Ft.).
White Hands (Hobart Bosworth). 5,654 Ft.
Bear, Boy and Dog. (2,053 Ft.).
Puppy Days. (959 Ft.).
Robinson Crusoe Hours. (966 Ft.).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN
Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS
The Lonely Heart (Kay Laurell).

ALEXANDER FILM CORP.
Sherlock Holmes (Two-Reelers). R-203. Jan. 14.

ASSOCIATED PHOTOPLAYS
Ghost City (Helen Holmes).
Crossing Trails (Pete Morrison).
Too Much Married (Mary Anderson).

AYWON FILM CORP.
The Shadow of Lightning Ridge (Snowy Baker). R-451; C-397. Nov. 26.
The Better Man (Snowy Baker). R-459. Nov. 26. (C-1120. Dec. 31).
Western Firebrands (Big Boy Williams). R-458. Nov. 26.
Fidelity (All-Star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).

C. C. BURR
Burn 'Em Up Barnes (Johnny Hines). R-211.

DU MAHAUT-KLEIN
Monty Works the Wires (Monty—A Dog). R-713. Dec. 10.

EQUITY PICTURES
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Where Is My Wandering Boy?
Heedless Moths (Audrey Munson). R-748.
What No Man Knows (Clara Kimball Young). R-1077. (C-108. Jan. 7.)

EXPORT AND IMPORT
Wild Animal Serial (15 Episodes—Selig Productions).
The Jungle Goddess (Elinor Field and Truman Van Dyke)). Fifteen Episode Selig Serial.

CLARK-CORNELIUS
Living Lies. R-322. Jan. 21.

C. B. C.
Dangerous Love.
The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two-reels, bi-monthly).

GEORGE H. DAVIS
The Heart of the North (Roy Stewart). R-208; C-649.

THE FILM MARKET
The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

PHIL GOLDSTONE
The Unknown (Dick Talmadge). (R-1128. Dec. 31).

GRAPHIC
Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.
Fountain of Youth. R-321. Jan. 21.

HOWELL SALES CO.
Vendetta (Pola Negri). (R-1125. Dec. 24). (C-108. Jan. 7.)

JANS' PICTURES
Man and Woman. R-447; C-529.
The Amazing Lovers. R-946.

J. W. FILM CORP.
Road to Arcady. (R-1129. Dec. 31).

GEORGE KLEINE
In the Fog (R-115. Jan. 7).

L. & H. ENTERPRISES
Daughter of the Night (R-114. Jan 7).

LEE-BRADFORD
The Unconquered Woman (Rubye DeRemer).
Determination. R-319. Jan. 21.

PACIFIC FILM COMPANY
The Able Minded Lady (H. B. Walthall).
The Call from the Wild. R-323.
The Fatal Thirty.
The Impossible Boy.
Foliy Comedies (George Ovey—Single Reels).
Foliy Comedies (Vernon Dent—Single Reels).

PHOTOCRAFT PRODUCTIONS
Oh, Mable Behave (Four Stars) (R-855. Dec. 17).

PRODUCERS' SECURITY
Diane of Star Hollow. R-880; C-47.
Mr. Bingle (Daddy Dumplins).
The Soul of Man (Six Reels).
Mr. Potter of Texas.
Cissy Fitzgeraid Comedies (Two Reels).
The Right Way. R-218; C-397. Nov 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid.
Irving Cummings Series (Two Reels).

RIALTO PRODUCTIONS
Holy Smoke (Funnyface). R-810.
Funny Face Comedies.
Windsor McCay Animated Drawings.
Tony Sarg Almanac.
Charley Cartoons.
Lee Kid Comedies.
Four Eileen Sedgwick Features.
Body and Soul. (Anna Luther).
Silks and Saddles.
Power of the Borglas.
Six Clara Kimball Young Reissues.

RAINBOW FILM CORPORATION
A Girl's Decision. R-93; C-397.

RUSSELL PRODUCTIONS
Shadows of Conscience (Russel Simpson). 7 Reels. R-1075; C-47.

TONY SARG
The Original Golfer. (R-116. Jan. 7.)

STOREY PICTURES, INC.
Shadowland Screen Review (Every two weeks).
Burlesque Photoplays (Elsie Davenport) (Once a Month.) (2 Reels Each.)

WILLIAM STEINER
Tangler Trails (Neal Hart). R-980. Dec. 24. (C-1120. Dec. 31.)

SWEDISH BIOGRAPH
Sir Arnes Treasure. 6,500 Ft. R-711. Dec. 10. C-976. Dec. 24.

TEXAS GUINAN PRODUCTIONS
Texas of the Mounted. R-1073.
Code of the West. R-94.
Across the Border (2 Reels). R-590. Dec. 3.
The Spitfire (2 Reels). R-590. Dec. 3.

WESTERN PICTURES' EXPLOITATION
A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).
Making the Grade (David Butler). R-207. Jan. 14.
Blue Blazes (Lester Cuner). R-320. Jan. 21.

WESTERN PICTURES' CORP.
Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES' PRODUCTIONS, INC.
(Featuring "Bill" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.
Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
School Days (Wesley Barry) (R-856. Dec. 17). C-976. Dec. 24.
Ashamed of Parents. (R-1128. Dec. 31.)

WESTERN CLASSIC SALES
(Two-Reel Dramas)
Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN FILM COMPANY
Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

ASTA FILMS, INC.
Hamlet (Asta Neilson). R-336.

HENRY BALLMAR
Once Upon a Time. (R-207. Jan. 14).

CAPITAL FILM COMPANY
Fritzi Ridgeway Series (Two Reel Westerns).
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

EMERSON-LOOS
Red Hot Romance. R-713. Dec. 10.

D. W. GRIFFITH
Orphans of the Storm. (R-1125. Dec. 31). (C-312. Jan. 21)).

FEDERATION PRODUCERS' SERVICE
The New Disciple. (R-1127. Dec. 31. C-202. Jan. 14.

KINETO COMPANY OF AMERICA, INC.
The Four Seasons (4 Reels). R-694; C-159.
Kineto Reviews
(Released Through National Exchanges, Inc.)
(One Reel)
(Third Series)
Hiking the Alps With the Boy Scouts.
Manhattan Life.
Eccentricities of the Wasp and Bee.
Fur and Feathers.
My Adirondacks Outing.
The Chemistry of Combustion.
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.
Better Milk. R-587. Dec. 3.
Permanent Peace. R-586. Dec. 3.
Urban's Movie Chats
(Released Through State Rights Exchanges)
First Series from No. 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

EXCEPTIONAL PICTURES' CORP.
January—Martin Johnson's "Jungle Adventures." R-449; C-649.
January—His Nibs (Chic Sale). R-947; C-1023.

W. KURTZ & CO.
Shattered (Foreign Film). R-460. Nov. 26.

NATIONAL EXCHANGES, INC.
Shadows of the West (Hedda Nova).
The Lotus Blossom. R-809; C-159.
Charles Ray two-reel re-issues.
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

WILL ROGERS
The Ropin' Fool (Two Reels). R-335.

ROMAYNE SUPERFILM CO.
The Toreador (3,600 Feet).
Rigoletto (6,000 Feet).

SACRED FILMS
The Bible. R-219.

Note—Refer to page 432 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

A Model Installation

From H. M. Ransome, projectionist, Algoma Theatre, Sault Ste. Marie, Ontario, come three photographs of the projection room and equipment of the Algoma, which set a record of projection room photographs received by this department to date. I say this, not because there are no faults in the equipment, though but very few are in evidence, but because of the completeness of the photographs, the completeness and orderliness of the accessories, and the care with which the arrangements for photographs were made, even to the placing of cards designating various sections of the room for reference in the text of the letter.

My compliments to Brother Ransome. These are the sort of things which I like to publish, because it shows to other projectionists what can be done by enterprising, energetic men. Could you even imagine a mere mechanism "operator" being able to show such a room as this?

Brother Ransome says:

I am not going to confine myself to just one new year resolution, but my very firstly first for that g-r-r-rand and glorious 1922 (long may she wave) is "A little closer to your (our) department." In this I believe I have been your inseparable (though unseen and unheard of) companion quite entirely long enough to realize what the resolution means.

My first debut will be by way of the photographs with which this letter is inclosed, the same being illustrative of another creation of the Canadian Players Canadian Corporation, Ltd.

With a few exceptions the photographs are self explanatory. I will, however, enlighten you on the points which cannot be shown photographically.

The construction is of steel, concrete and hollow tile. The plant occupies about 3,600 cubic feet, as follows: 300 square feet floor space with a twelve foot ceiling.

The floor is covered with cork linoleum. The room is well ventilated. There is an electric fan at the ceiling. The observation ports are of ample dimensions. They are conveniently located. In section 3 you will notice that the illumination is not the only thing. Notice the rigid bench for general revising.

Entrance may be had either through the theatre, or through a private entrance which does not communicate with the auditorium. The equipment does not call for much comment, except to say that the projectors are placed fully two feet from the wall, and the Transverter is in a separate room, as shown in section 2.

Likes the Transverter

I like this equipment. I have in fact adopted it, not because it is perfect, but by reason of the fact that it, like the room itself, is builded upon a solid foundation—a foundation which affords opportunities to build.

The foregoing covers the main points, and our Supervisor of Projection, C. A. Dentlebeck, ought to be as proud of the high grade service he is rendering to the company, as we, the projectionists, are of them high grade photoplay reproductions we are able to place before our public because of the wisdom he has shown in providing us with the things and the conditions necessary to high grade screen results.

After the opening of this theatre a year ago, Mr. Dentlebeck, before departing for the East, remarked: "You are in charge. There will be 500 miles between us, and you must depend upon your own knowledge and initiative. I wish you success, but don't forget to always fire a bit above the mark you expect to hit."

ILLUSTRATION ONE

Of the projection room, Algoma Theatre, Sault Ste. Marie, Ontario

Arrangement May Appear Odd

The arrangement of the projection room may appear a bit odd to you. The walls are of two colors, green and grey—the first named above. The revising room, section 3, is all cream color. All conduits are black, with a few minor gold trimmings. All exposed lights are out during projection. Total darkness in projection room is unnecessary when using special shades. They cost little to make, and may be made to distribute light wherever it is needed. Lamphouses are equipped with incandescent lights, controlled by an automatic switch. They have worked perfectly since their installation. Piping of lamphouse vents to ceiling will come under 1922 improvements. I'm using both lamps for stereopticon purposes, but you may be assured the job will be done right.

Lens ports are stopped down to the minimum permissible, as you may see in Figure 1; I also observe a special slide which is opened when projecting stereopticon pictures. Plate glass in all observation ports renders the projection ports very nearly sound proof. The spot is projected through glass.

The "trombone dissolver" is no longer a joke in this theatre. Motor driven, inclosed rewinder was originally located in section 2, which proved to be inconvenient, as well as unbalanced. When opportunity afforded I secured material (thanks be to a warped stage floor, which was torn up) and built with rewinder table you see in Figure 1. At the same time the aforesaid W. S. F. supplied enough lumber for the shelves in section 3. They are put up right, and no warping will cause their wrecking.

The One-Legged Table

The one-legged table in section 2, is the combination of a music stand and spot lamp. Can be transformed into either in just a few moments, meanwhile serving the purpose shown. It is a great friend, because it is portable and can be raised or lowered, and set and locked at any angle. When making repairs it is a very great convenience. The fire shutter item is too important, and too big a subject to be treated here. I will make it the subject of a separate letter, later. Pictures and charts, neatly framed, serve an excellent purpose in our projecting room. The ladder in section 2 leads to a 5 H. P. electric fan.

Since these photographs were taken I have completed a support for any length shutter shaft for Simplex projectors. It works successfully and can be installed on any projector in fifteen minutes. This will also add to the list of 1922 improvements.

One More Thing

This letter of introduction will soon close, but before that there is one thing more, viz: In a recent issue of the department you remarked that the members of Local Union 173 had not been as progressive as they might have been. I trust that assertion by you will serve to refresh their ambition, to the end that the good work go on.

The photographs are all time exposures, and you will note that the image representing my 'umble self, section 3, has moved just enough to deceive you as to my homeliness.

I take great interest in the Moving Picture World, giving especial attention to the Projection Department, and am proud that I am able to present to you the fruits of what has been accomplished in so short a time. I wish you the compliments of the Christmas and New Year season.

As to your installation: Taking section 3, the revising room, first; the light color on walls seems to me to be excellent, and the pictures surely do add class—especially the lady clothed for the most part in your very excellent Canadian atmosphere. The revolving shutter blades on the wall prove that you have done considerable experimenting, presumably in an endeavor to get the best possible results.

ILLUSTRATIONS TWO AND THREE
Of Algoma projection room as photographed by H. M. Ransome, projectionist

And will some of those tight-wad, alleged managers who give their projectionist sometimes as many as six whole carbons all at one time, after he has signed a receipt therefor, take a good rubber at the upper shelf in section 3, though if I were in your place, Brother Ransome, I would try an experiment, as follows: I would make a wire basket, or get a letter file wire basket large enough to hold at least fifty carbons, and suspend it from the ceiling about two feet above and immediately over one of the lamphouse vent pipes in Figure 1.

And when the 1922 improvement of connecting those pipes to the open air, or the projection room vent pipe is done, I would have an arrangement made so that at least one bundle of positive and one bundle of negatives could be laid right on or against the pipes. The point is that I am pretty well convinced that nine out of ten projectionists are using carbons containing more or less moisture. Only recently I visited a large theatre in New York City where the projectionist had trouble with a piece of the Silver Tip negative, tip breaking off soon after the arc was struck.

I placed a few of the carbons in the bottom of his lamphouse, told him to let them alone for at least three days and then try them out. Have not had his report yet, but I am pretty certain the trouble was with moisture in the carbon. Anyhow it is not going to hurt to have carbons very thoroughly dried out, and that takes time. Moisture cannot be expelled from a carbon very rapidly.

At first I was going to call you down for allowing so many films to be exposed. And it is bad practice, too, even though it is not in the projection room proper. Small chance of their catching fire—yes, but things just do happen sometimes, and it would be no great expense to have a metal container made which would protect the films at least reasonably well. And that is my chief criticism of your plant—that and that apparently you have not geared down your rewinder to a seven-or-eight-minute-to-the-1,000-feet speed, though maybe you have, too.

Notice to All!

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department, remit one dollar.

Much to Commend

But there is much to commend. Here I find no evidence of cheapness. The Famous Players Canadian Corporation evidently does not demand of you 100 per cent. results and supply you 25 per cent. equipment and conditions.

Just look at the Hawkins and other book on the shelf, the Handbook beside typewriter and the lens charts on the wall.

Observe the spare parts beside the typewriter and rubber at the typewriter itself. Evidently Friend Ransome's first act upon entering his projection room to go to work is not a mental counting of the hours and minutes which must expire before he will again get the thrice blessed relief from the grind of perfectly horrible WORK.

We might even conceive that Ransome enters upon his daily duties with some degree of real pleasure, or at least that he thinks as much about his task as he does about how glorious it will be when he can again close the door from the outside.

Section 2 (Figure 2), is a view looking into the room shown in Figure 3. The camera which took Figure 3 stood beside the transverter.

The special lamp shades mentioned are, I presume, the cone-shape shades seen in Figures 1 and 2. They are almost identical with those on page 401 of the second and page 638 of the third edition of the Handbook. They are the shades I recommend for general auditorium lighting, and I do still believe they cannot be much improved upon for low ceiling theatres, such as store room theatres or theatres of that general type. What Brother Ransome says concerning their application to projection room lighting is, I believe, quite true.

As to C. A. Dentlebeck, why he is the one man, to date, who has given ample proof, in a big way, of the value of a Supervisor of Projection.

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Better Equipment

Conducted by E. T. KEYSER

New York's Six Hundred Seat Cameo Is a Jewel of a House

IN the issue of January 21, we illustrated and described a small house in Portland, Oregon, John Hamrick's nine hundred and ninety-four seat Blue Mouse.

Now, we are going to tell of a still smaller picture theatre which has been opened right here in New York—the six hundred seat Cameo, which has been built in and adjoining the Bush Terminal Building, 130 West Forty-second street.

The Cameo, which is under the direction of B. S. Moss, is unique among picture theatres in its exclusive intimacy, artistic luxury, and rich perfection of appointments.

The Cameo is revolutionary in many ways. Occupying one of the finest sites in New York and built, decorated and furnished regardless of expense, it seats but 600 patrons on a single floor, the first and only consideration having been the maximum of comfort, beauty and efficiency regardless of capacity.

The Results of Experience

The wide aisles, the unusual space between seat rows so that patrons can walk comfortably to their seats without stumbling over earlier arrivals, the faultless taste of the decorations and furnishings, scientific illumination, ventilation, heating and cooling, the correct pitch of floor and aisles, the admirable sight lines of the Cameo represent the results of many years' experience with motion picture presentment by Mr. Moss and his painstaking study of the many problems involved.

The usual marquee extends across the front, the vestibule has a high base of black and gold marble and a paneled wainscot of Botticino marble running up to the underside of the cornice. The cornice and ceiling are of ornamental plaster in the decoration of which the tones of the marble wainscoting have been recalled. Glazed doors give entrance to the lobby where the cold tones of the vestibule have been changed for slightly warmer ones. The marble base here is of Rosato with pilasters and panels of Sienna marble in which a creamy color predominates and above this is a cornice and a vaulted ceiling with penetrations over the panels. The body color of the ceiling is of the same general tone of the Sienna, though somewhat cooler.

EXIT OF CAMEO
The beautiful bronze door cost $5,000

A Seventy Foot Lobby

The lobby is seventy feet long and in eleven panels on either side wall are set alternately gold display frames and mirrors nine feet high. The ornamentation is in polychrome and gold leaf. The blue in the cornice is of a shade which occurs again over the display frame in combination with gold.

At the ticket office window is set a specially designed bronze grille. The lighting fixtures are of crystal, consisting of both chandeliers and brackets.

The foyer is quite subdued after the brilliancy of the lobby and prepares one for the transition from the outside world to the theatre.

Above a marble base, a paneled wainscot of black walnut runs up to the top of the doors, surmounted by a heavy capping. The inner filet of the moulding in the panels is striped in dull gold. There is a coffered ceiling, the beams and cornice are of walnut with the plaster ornamentations in the panels of polychrome—an antiqued green forming the background in general with some orange and with dull gold for the high lights in both ceiling and cornice.

Paneled Wall Space

The wall space between wainscoting and cornice is paneled and of a warm stone color. The foyer is fifteen by twenty-three feet and its floor is covered with a handsome rug, just showing a margin of the marble floor around the edges.

A handsome chandelier and concealed lights in a cove around the walls furnish the lighting. The lobby is embellished with antique furniture, comprising a console table with marble top and mirror over it, an old Italian table and several chairs.

The ticket taker's box is also a piece of antique furniture which has been adapted to this purpose.

The auditorium is about forty-five feet wide by eighty-five feet long and has a seating capacity of 600.

A Simplexized Projection Room

The projection room, located on the mezzanine floor is twelve feet long by eight feet wide. It was laid out and equipped under the supervision of J. F. Robin, which is an ample guarantee of the convenience of the room and the efficiency of its apparatus.

The projection equipment consists of two Type "S" motor driven Simplexes, Snap-lite lenses, and equipped with Fulco arc controls, Robin speed indicators, switchboard panels on which volt meters and ammeters are mounted.

Film not in use is stored in a Safe-T-First enclosed film cabinet.

Two one hundred ampere rheostats are also part of the equipment.

A nine by twelve picture is projected eighty feet to a screen painted on a plaster wall.

The projection room is approached by means of a short flight of stairs, from the head of which the process of projection may be viewed through a glass door.

Lighting Controlled from Projection Room

The entire lighting system of the theatre is controlled by Cutler-Hammer dimmers, operated from the projection room. J. J. Kieley is chief, and Cecil Woods, Jr. and Charles Bryfogal, assistant projectionists.

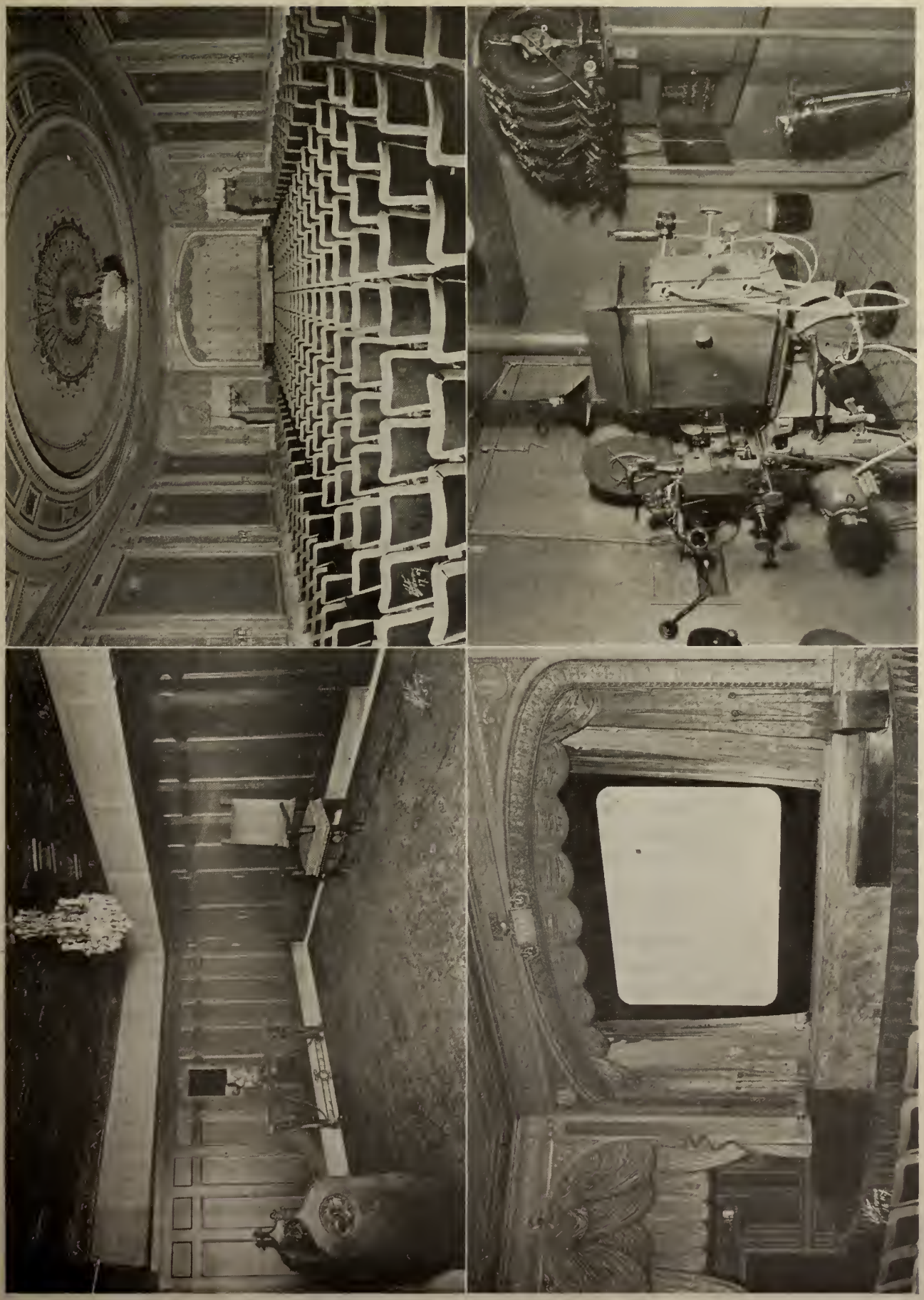
The central feature of the auditorium ceiling is a large dome elaborately decorated, with the surface elsewhere divided into panels in which is set plaster ornamentation with bands of ornament enclosing these and the whole richly designed in the Adams style. The standing rail at the rear of the house is of Sienna marble and a Sienna marble wainscot about three and one-half feet high runs around the walls, and above this, twin pilasters occur at intervals supporting the cornice. There are large moulded panels in the broad surfaces between the pairs of pilasters and small panels between the pilasters themselves.

Auditorium in Cafe-au-Lait

The treatment of the auditorium is mainly cafe-au lait and gold. The stiles and rails of these wall panels are of a cool gray to contrast with the warm tones of the panels and the cream of the pilasters. All of the ornamentations of the ceiling, side walls and the cornice, together with the panel mouldings are of gold, except the small panels between the pilasters which are in polychrome.

The front of the platform where the soloists

IN THE LADIES' REST ROOM
Of the New York Cameo Theatre



INTERIOR VIEWS OF NEW YORK'S SIX-HUNDRED-SEAT CAMEO THEATRE

Above, at left, the foyer; at right, auditorium as seen from back of house. Below, at left, the wall screen and settings, at right, the projection room, showing one of the battery of Simplexes

appear is of marble and there is a proscenium arch with a gold decorated frame around it, and a silk damask curtain of old rose trimmed with gold fringe and tassels filling the opening. This same material is used to drape two large openings at either side of the stage which serve as exits to a lobby leading to Forty-first street.

The auditorium which is lighted by a large crystal chandelier suspended from the dome, and twelve crystal side wall brackets, is carpeted. The chairs are upholstered in old rose.

A four manual organ has been installed and an adequate space has been provided for the orchestra. A staircase at the rear of the auditorium leads up to a mezzanine, and the ladies' and gentlemen's retiring rooms with appointments in keeping with the rest of the house.

Did you read "Warning" on Page 379?

Sun-Light Arc Corporation Will Equip Huge New Italian Studio

A LARGE film studio, organized by Frank Elliott, vice president of the Sun-Light Arc Corporation, and to be equipped by that concern, is now in course of construction in Rome. The plant, which is to be operated on the same lines as the Robert Brunton Studios in Hollywood, California, now known as the United Studios, is nearing completion.

It is to be run on a rental basis, and will offer to the American producer the same technical facilities to which he is accustomed to at home. It will make a special appeal to the American director who seeks fresh fields and pastures new and it is expected that the release in the near future of the huge production made by J. Gordon Edwards for the Fox Company, also the new George Fitzmaurice production, both made in Italy, will create great interest in Italy as a producing ground for certain pictures.

The studio company, which is imperatively a nominally Italian one, is capitalized for ten millions of lire. It will be Sun-Light Arc equipped, and will offer the American producer the same technical facilities he can obtain here in the United States. This is the first serious effort to attract the American producer to a European studio, and it has been up to an American concern in the shape of the very successful Sun-Light Arc Corporation, through one of its officers, to secure for the visiting American director the technical facilities, without which it is impossible to make pictures to sell to the American public.

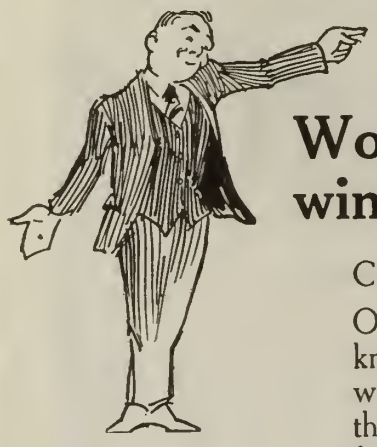
Will Have First Class Laboratory

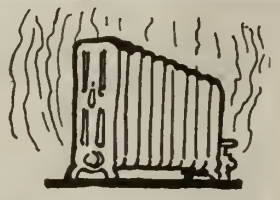
In addition to a first class laboratory, a very difficult thing to find in Italy, the concern will offer all the usual facilities in regard to casting, locations, construction of sets and up-to-date lighting equipment. This will be the first studio in Italy to have its own electrical generator for direct current.

The company will further act as chaperone to visiting companies and assure them of protection in many ways, giving them the financial protection to enable them to secure the best results at the minimum of cost.

A communication from Frank Elliott, who has been in Rome and on the ground for some time, states that despite Italy's wonderfully picturesque and historical attractions for the producer, and the fact that the Italian producer is anxious to make every effort to enter the American market, the Italian director is not familiar with even the rudimentary technical facilities for picture making, according to the ideas of the up-to-date American manufacturers and the demands of the American exhibitor.

Last week we published the Forestry Warning with a concrete suggestion. Did you act or did you "Let George Do It." The chances are George didn't. That's the H—— of it. Again, Page 379.





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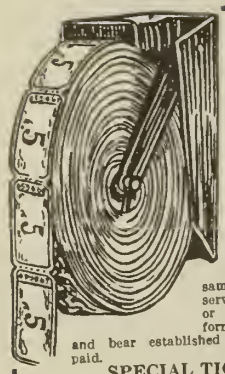

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Herbert Griffin Becomes the General Sales Manager of Nicholas Power Co.

HERBERT GRIFFIN, since August, 1920, technical engineer of the Nicholas Power Company, has been appointed sales manager of that organization.

In making the announcement, to a World representative, of Mr. Griffin's promotion, Edward Earl, president of the Nicholas Power Company, said: "When upon his return from war work in Russia, about two years ago, Mr. Griffin was made technical engineer of this company, we simply were obliged to create a new position to cover the special work to be performed by him.

"Of course, we have maintained an experimental department for many years, but we have so much research and development work that we found it necessary to appoint Mr. Griffin to take special charge of this particular phase of our business. In addition to the ideas developed in our own factory, we are constantly in receipt of suggestions and inventions which must be given the most rigid practical tests before they can be adopted.

"What is sometimes theoretically feasible is not always thoroughly practical. Something that may be satisfactory for a few projectionists may be unsatisfactory to the great majority of those who operate the machines.

"In Mr. Griffin we have found an ideal combination of long and thoroughly practical technical training with an exceptionally wide experience in the sales end of our business.

Practical Understanding Necessary

"Since Will C. Smith resigned from this company last July, we have been without anyone in a high executive position who possessed the necessary technical knowledge. Experience has taught us that the executive supervising sales should have a thorough and practical understanding of projection. How can a man make our factory understand the requirements of exhibitors, managers and projectionists, unless he has the technical training which enables him to properly translate their demands?

"Herbert Griffin, in addition to looking after sales, will also have the important responsibility of seeing that our factory meets the exacting demands of the exhibitor who realizes that better projection pays. He is a trained electrical engineer, and this knowledge, together with that acquired while he was projectionist, supplemented with the experience he has secured in the nine years he has been with this company, enables Mr. Griffin to thoroughly understand requirements of the progressive projectionist.

"Herbert Griffin began as an operator fifteen years ago, and has been connected with the motion picture industry ever since. He has been connected with the sales department of this company for nine years, and was a road representative for a considerable part of that period. He has therefore a wide and intimate personal acquaintanceship with our distributors and exhibitors throughout the country. He is a sincere believer in the policy of this company with regard to selling through authorized representatives.

"The distributor renders a service to the exhibitor, particularly in emergencies, which makes him indispensable. The manufacturer must support him, for if the distributor does not prosper, he is compelled to discontinue branches and in some instances, to close up altogether. With his elimination, the manufacturer finds it difficult to give satisfactory service, and in the end the exhibitor suffers."

In conclusion, Mr. Earl said "Mr. Griffin is thoroughly likeable and obliging. He is fortunate in having the will to help others, and what is so often lacking, the ability to know how to be helpful."

Fifteen Years in the Industry

Herbert Griffin has been actively connected with the motion picture industry for fifteen years, and is already well known to our World readers through articles and items which we have published regarding him. In October, 1919, we carried an illustrated article describing his experiences while serving with the Y. M. C. A. in Siberia. He was one of the first Y. M. C. A. secretaries to enter Russia, and for seventeen months was in charge of motion pictures for that organization in Siberia and portion of Russia.

It was through Mr. Griffin's efforts that the population in many parts of Siberia viewed motion pictures for the first time, and his experiences were unique, interesting and valuable. Mr. Griffin believes that there is a great opportunity for motion pictures in Russia, and that road shows should be successful there.

Two years ago he found fifty or sixty Siberian theatres in operation, but they were about fifteen years behind the times. He thinks that there is a gold mine there for American capital when political conditions are more stable than they are at the present time.

Among the Power's improvements which have been made while Mr. Griffin has been technical engineer are the Type "E" lamphouse, the roller pin intermittent movement, the governor

PRESIDENT EARL BREAKING THE NEWS TO GRIFFIN

That the latter has been promoted to the general sales managership of the Nicholas Power Company

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The new 4th edition of the Handbook will contain more than 800 pages of technical matter—100 pages more than the last edition.

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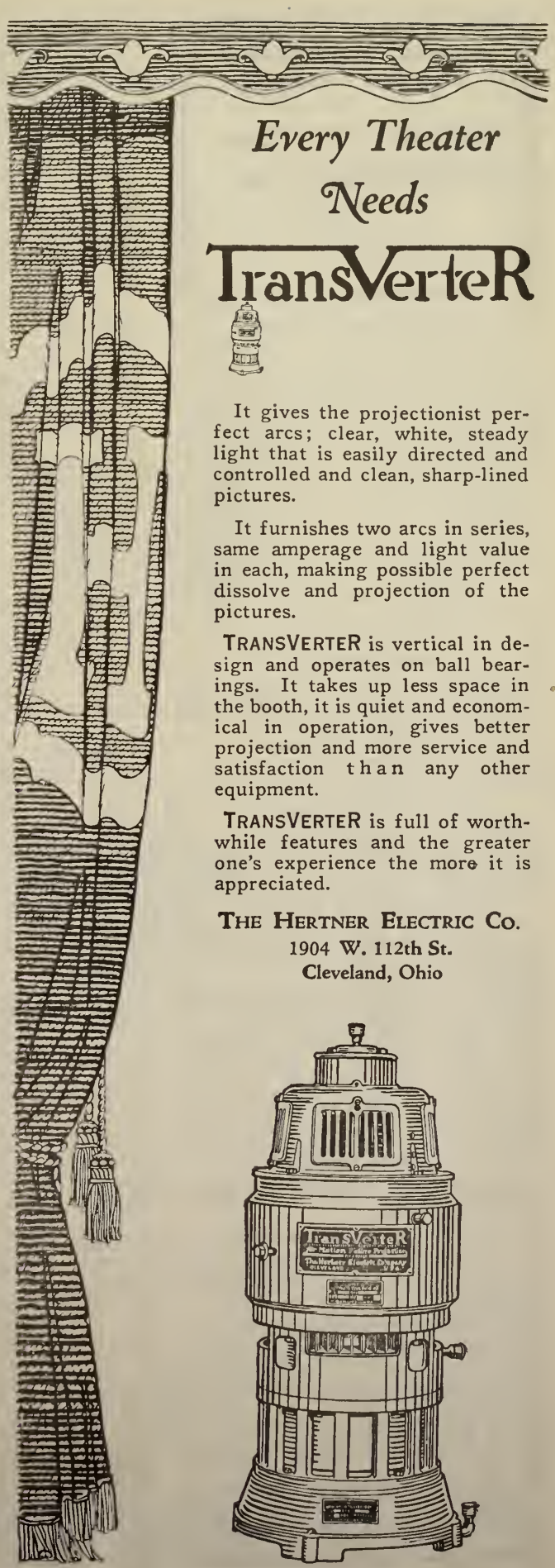

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TRANSVERTER is vertical in design and operates on ball bearings. It takes up less space in the booth, it is quiet and economical in operation, gives better projection and more service and satisfaction than any other equipment.

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A-1 MOTION PICTURE Manager or Assistant of several years experience. Competent, reliable, expert exploitation; will furnish gilt-edge references. Nothing but exclusive picture house considered. Address Motion Picture Manager, McGhee Hotel, Huntsville, Ala.

EXPERIENCED organist desires position. Good organ and salary essential; large library. Organist, care Moving Picture World, New York City.

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WANTED—ASSISTANT ORGANIST for relief hours. Man who understands repair work preferred. Box 244, Moving Picture World, New York City.

THEATRES WANTED

WANTED TO LEASE — Moving picture theatre, fully equipped; must pass state inspection. Tell all particulars first letter. Box 237, Moving Picture World, New York City.

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WANTED — Portable lights; prefer Wohlite in trunks, De Vry projector, No. 6-4-2 duplex cables, Kliegel Box, stage connections and anything for lighting. Must be in good condition and cheap, for cash. 8926 Lorain Avenue, Cleveland, Ohio.

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FIVE THOUSAND YARDS Battleship Linoleum, four thousand of best grade cork carpet. Government surplus stock, at less than wholesale prices. J. P. Redington, Scranton, Pa.

OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pa.

FOR SALE—Two Power's 6A motor-driven, 110-volt, A. C. 60-cycle moving picture machines; in good condition; $148.00 each. A bargain. Webster Electric Company, 719 9th Street, N. W., Washington, D. C.

FOR SALE—One Simplex complete; motor-driven; condition guaranteed; 110-volt, A. C. 60-cycle; a bargain at $245.00. Webster Electric Company, 719 9th Street, N. W., Washington, D. C.

FILMS WANTED

FEATURES and shorts; Model D heads or parts; complete equipment. All details first letter. Library, Care Billboard, Chicago, Ill.

FILMS FOR SALE OR RENT

SERIALS, FEATURES, 5, 6 and 7 reelers. Cowboy and comedies carried in stock. Let us quote on your requirements. Serial Film Exchange, 126 West 46th Street, New York City. Cable address: "Serialfilm."

FOR SALE—"Adventures of Jimmy Dale" (32); "Secret Kingdom" (32); "Scarlet Runner" (24); "The Liberator" (24); also "Idle Wives" (6); "Painted Doll" (6); "Sporting Duchess" (5); "The Climbers" (5), and largest selection of other Serials, Special Productions, Comedies, Educations, Travelogues, etc. Guaranty Pictures Co., 126 West 46th St., New York.

FOR SALE—FIVE-REEL FEATURES, two-reel Westerns, one and two-reel comedies. Posters on all. Central Film Company, 729 Seventh Avenue, New York.

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NEW (2) manual organ; 30 stops; well-known make; available at once. Particulars, write H. M. G., care Moving Picture World, New York City.

type mechanical speed control and the Power's G. E. high intensity arc lamp.

Working in conjunction with the General Electric Company, Mr. Griffin's knowledge of projection has been particularly useful to that company which has freely availed itself of the fund of information which he has acquired in the fifteen years he has been a part of the motion picture industry.

The demand today is for better projection. The exhibitor is realizing that it pays, and it is through such men as Mr. Griffin, who have had experience in the technical, as well as the selling end of the business, that the requirements of the exhibitor, manager and projectionist, are given the proper attention.

Member of I. A. T. S. E.

Herbert Griffin was a member of one of the first operators' organizations, and has been a member of the I. A. T. S. E. since the unit to which he belonged was absorbed by the latter organization. He has frequently spoken before projectionists' societies, and has always been an enthusiastic supporter of every movement which helped to make the projectionist more efficient.

He is an old friend of F. H. Richardson, and has always been glad to co-operate with the former in his efforts to widen the knowledge of the projectionist, as he believes that only in this way can the present high standard machines be maintained among those who operate motion pictures.

More Proctors Installed

L. W. Atwater, director of sales, of the U-T-E Proctor Automatic projector, who visited Abbott Oliver, of the Philadelphia branch, last week, reports installations of two Proctor machines in Gernet and Stuckert's Strand Theatre, Allentown, Pa.

Changes in Management

CONWAY, ARK.—C. R. Guin, of Little Rock, has purchased Little Theatre.

DURANGO, COLO.—Edwin Bluck has taken over Gem Theatre.

COLUMBUS, GA.—Lynch interest announce change in the management of Rialto and Grand Theatres. Cecil Grimes has been transferred to Tuscaloosa, Ala., and C. M. Watson has been advanced from an assistant to full managership.

BOONE, IA.—Robert Worl is new manager, Rialto Theatre.

LA PORTE, IA.—B. G. Tyler, proprietor, Garrison Pastime Theatre, has purchased another moving picture house.

ROCKFORD, IA.—A. E. Wills is now manager, Palace Theatre.

BALTIMORE, MD.—Meyer Davitz and Henry Lindenbaum have taken over new Gem (moving picture) Theatre.

CHARLOTTE, MICH.—C. H. Snobble, Detroit, and James B. Gunder, Grand Lodge, have purchased moving picture house on Lawrence avenue, formerly known as Temple Theatre.

NEW YORK, N. Y.—B. L. & R. Realty Company, recently capitalized at $150,000, has purchased new moving picture theatre at northwest corner Third avenue and 112th street.

RALEIGH, N. C.—R. G. Allen, who owned and operated the Superba Theatre since it was opened in September, 1915, has sold the property to J. H. Hightower and H. H. Massey, president and cashier, respectively, of the Central Bank & Trust Company. New management took charge December 5.

COSHOCTON, O.—I. S. Russell is new owner Sixth Street Theatre. Large pipe organ will be installed.

NEW PHILADELPHIA, O.—A. V. Abel has leased Lone Star Theatre.

ALVA, OKLA.—A. C. Hill is new manager, Majestic Theatre.

PHILADELPHIA, PA.—G. Borowsky has purchased one-story moving picture theatre at northeast corner Oxford street and Ridge avenue. Property is assessed at $14,000.

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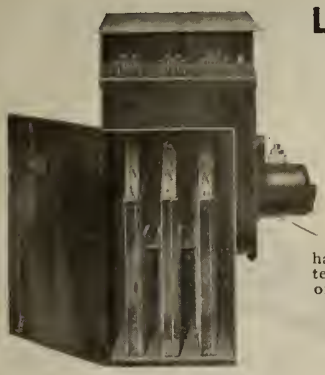

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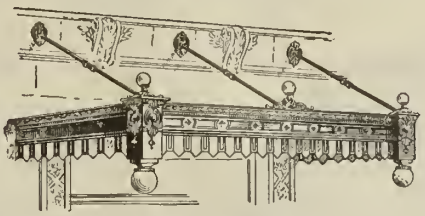

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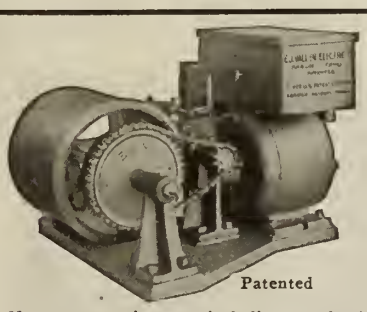

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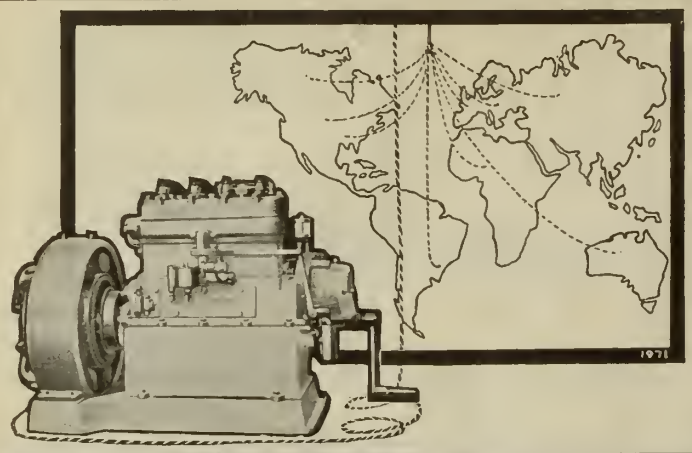

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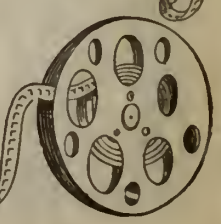

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